

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1383.

LONDON, SATURDAY, APRIL 29, 1854.

PRICE  
FOURPENCE  
Stamped Edition, 8d.

**GEOLOGY.—KING'S COLLEGE, LONDON.**  
—Prof. TENNANT, F.R.S., will give a Course of TWELVE LECTURES ON PRACTICAL GEOLOGY, having special reference to the important applications of the Science to ENGINEERING, MINING, ARCHITECTURE, and AGRICULTURE. The Lectures will commence on WEDNESDAY MORNING, May 3rd, at 10 o'clock. They will be continued on each succeeding Friday and Wednesday at the same hour.  
R. W. JELF, D.D., Principal.

**ARUNDEL SOCIETY.**—The publication for the Fourth Year (1853-54), consisting of Eight Wood Engravings, by Messrs. Dalziel, from Mr. W. Oliver Williams's Drawings after Olden's Frescoes at Padua, is now ready; and Members who have not paid their Subscriptions are requested to forward them to the Treasurer by Post-office order, payable at Charing-cross.  
JOHN J. ROGERS, Treasurer and Hon. Sec.  
19 and 21 Pall-Mall East, March, 1854.

**ROYAL BOTANIC SOCIETY, REGENTS PARK.**

**BOTANICAL LECTURES.**  
Eight Lectures will be delivered this Season in the Museum in the Gardens, at 3 o'clock, on FRIDAY, May 12, 19, 26, and June 2, 9, 16, 23, and 30, by Prof. BENLEY, on THE STRUCTURE OF PLANTS.—ON FRIDAYS, June 3, 10, 17, and 24, by Prof. BENLEY, on VEGETABLE SUBSTANCES USED FOR THE FOOD OF MAN.  
A limited number of Tickets will be issued to the orders of Fellows of the Society at One Guinea for the Eight Lectures; or for the Members of the Family of a Fellow, Half-a-Guinea each person.

**HORTICULTURAL SOCIETY OF LONDON.**

—NOTICE IS HEREBY GIVEN THAT THE FIRST EXHIBITION OF FLOWERS AND FRUIT IN THE SOCIETY'S GARDEN will take place on SATURDAY, May 13, at 2 p.m.  
Tickets, price 5s each, can be procured at this Office upon presenting the order of a Fellow, or on the day of the meeting, at Currier's-green, price 7s 6d each.

**PRIVILEGE OF FELLOWS.**—Each Fellow of the Society has free personal admission to these Exhibitions without a Ticket. A Fellow may also personally introduce a friend with an Admission Ticket at half-price. Tickets, at the rate of 4s, to the Duke of Devonshire's road; or, if unable to attend personally, the privilege may be transferred to a brother, sister, son, daughter, father, mother, or wife, residing in the Fellow's house, provided the person to whom the transfer is made be furnished with a Ticket signed by that Fellow.  
21, Regent-street, London.

**THE CAMDEN SOCIETY for the PUBLICATION OF EARLY HISTORICAL and LITERARY REMAINS.**

The ANNUAL GENERAL MEETING will be held at the Messrs. Taverne-street, Lincoln's Inn-fields, on TUESDAY, May 2, at 4 o'clock.  
Lord BRAYBROOKE, the President, in the Chair.  
WILLIAM J. THOMES, Secretary.

The following are the PUBLICATIONS of the Society which have been issued during the past year:

1. PROMPTORIUM PARVULORUM. Tom. II. Edited by ALBERT VAY, Esq. M.A. F.R.S.
2. REGULE INCLUSARUM: The Ancien Rewle: a Treatise on the Rules and Duties of Monastic Life, in the Anglo-Saxon dialect of the 12th Century. Edited by the Rev. JAMES MORTON, B.D., Prebendary of Lincoln.
3. LETTERS OF THE LADY BRILLIANA HARLEY: 1605-1612. Edited by the Rev. T. B. LEWIS.
4. THE HOUSEHOLD OF RICHARD SWINFELD, Bishop of Hereford, 13 Edw. I. Vol. I. Edited by the Rev. JOHN WEBB, M.A. F.R.S.

The Subscription to the Society is 12s. per annum, which becomes due on the 1st of May.  
Communications from Gentlemen desirous of becoming Members may be addressed to the Secretary; or to Messrs. NICHOLS, No. 25, Parliament-street, Westminster; by whom the Subscriptions are received.

**THE GOVERNESSES' INSTITUTION, 34, 1, SOHO-SQUARE.**—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS, School property transferred, and pupils introduced in England, France, and Germany. No charge to Principals.

**BRIGHTON.—EDUCATION.**—There are VACANCIES in a First-Class Establishment for YOUNG LADIES, where the number is limited to Twelve. The House is spacious, healthily situated close to the Sea. The domestic arrangements are in every respect those of a Private Family. Eminent Professors attend for the accomplishments. French and German by Resident Foreign Governesses. References to the Clergy and Parents of Pupils.—For Terms, which are inclusive, address the Misses BERNCASTLE, 11, Portland-place, Marine-square, Brighton.

**BELGRAVE COLLEGE FOR YOUNG LADIES.**

61, WARWICK-STREET, BELGRAVE-ROAD.

The following LECTURES will be delivered on TUESDAY EVENING, at 10 o'clock, on the 12th inst.

May 2nd. Position of German Literature in the Literature of Europe.—Dr. BERNARD.

May 9th. Drawing in Chemistry.—H. Warren, Esq.

May 16th. Household Government, as a special Branch of Female Education. Illustrated by Experiments.—Dr. A. J. BARNES.

May 23rd. Dante, Beatrice, and the last Canto of Purgatorio.—Signor T. VALETTA.

May 30th. The Origin of Art.—Dr. KINKEL.

June 6th. Natural Science as a Branch of Female Education.—Rev. J. J. SMYTH, M.A.

June 13th. On the Method of Teaching the French Language.—Rev. E. HERMANN.

June 20th. Music.

Tickets to be had at the College by Members already introduced, or through the introduction of the Patrons and Friends. For the Course, 12s.; or for a Single Lecture, 3s. Family Tickets to admit Four, 2s. 2d.; or for a Single Ticket, 5s.

**GUYS.—THE SUMMER SESSION** commences on MONDAY NEXT, the 1st of May. Gentlemen desirous of becoming Students must produce satisfactory testimony as to their Education and Conduct: they are required to pay 40s. for the first year; 40s. for the second year; and 10s. for every succeeding year of attendance. One Payment of 100s. entitles a Student to a Perpetual Ticket.—Clinical Clerks, Dressers, Ward Clerks, Dressers' Reporters, Obstetric Residents, and Dressers in the Eye Ward, are selected, according to merit, from those Students who have attended a second year.—Mr. STOCKER, Apothecary to Guy's Hospital, will enter Students, and give any further information required.  
April 24, 1854.

**PHOTOGRAPHIC SOCIETY.—THE NEXT MEETING** of this Society will be held at the Rooms of the Society of Arts, John-street, Adelphi, on THURSDAY EVENING NEXT, the 4th of May, when Papers on the Positive Collodion Process, and on the Preparation of an Albumenized Paper for Positives, will be read. The Chair will be taken at Eight o'clock precisely.

**UNIVERSITY OF FRANCE.—COLLEGE OF DIEPPE.**—The College of Dieppe, from its organization, occupies a high rank among establishments of a similar class in France. Prospective students may be had of M. WELLS & Co., 118, Church-street, City. The terms are 40s. per annum, without any extras whatever, washing being included. Pupils enter at any part of the year, and are only charged for the day of their arrival at the Institution. There are thirty different Professors attached to the College, for French, English, German, Music, Drawing, Mathematics, Literature, Grammar, History, Greek, Latin, Logic, Physics, Chemistry, Architectural and Ornamental Drawing, Geometry, Astronomy, Engineering, &c. &c.  
N.B. The Lady of the Principal is a Protestant. The English Professor, a Protestant, accompanies the English Pupils to the English Chapel every Sunday.

**LADIES' COLLEGE, 47, BEDFORD-SQUARE.**  
LECTURES ON ART by DR. KINKEL.  
Dr. KINKEL will deliver a Course of Lectures on ANCIENT ART, to commence on WEDNESDAY, the 3rd of May, at Two o'clock, and to be continued every Wednesday at the same hour.  
Introductory Lecture open; Admission to the Course, One Guinea.

**PREPARATORY SCHOOL FOR LITTLE BOYS, 12, NORLAND-SQUARE, NOTTING HILL.**—A Widow Lady, who had great experience in the CARE and EDUCATION OF CHILDREN, receives a few LITTLE BOYS, to whom the whole of her time and attention is devoted. Terms and unexceptionable references will be furnished on application as above.

**LECTURES TO WORKING MEN, being the third and last of these Courses for the present Session, to be delivered at the MUSEUM OF PRACTICAL GEOLOGY, Jermyn-street.**—A Course of six Lectures, by JOHN FRASER, M.D., F.R.S., will be commenced on Monday, 4th, at Eight o'clock, p.m. Tickets may be obtained at the Museum, by Working Men only, on Monday, the 1st of May, and following days, from 10s. to 5s., on payment of a registration fee of 1s.

**EDUCATIONAL EXHIBITION.—THE EXHIBITION** will OPEN at St. Martin's Hall, in June. Parties intending to Exhibit should apply forthwith, for space and particulars, to the Secretary of the Society of Arts, Adelphi, London.  
P. LE NEVE FOSTER, M.A. Secretary.  
Society's House, John-street, Adelphi, April 29, 1854.

**TO LOVERS OF NATURAL HISTORY.—BRITISH SHELLS.**—ROBERT DAMON, of Weymouth, Dorset, with a view to facilitate the study of this interesting branch of Natural History, is prepared to supply complete Collections, correctly named, at the following reduced rate, viz. Fifty Marine Species, containing more than 100 Specimens, for 10s. Sent, carriage paid, to any Railway Town in England.

**TO NATURALISTS.**—Marine Dredges, Geological Hammers of various patterns, Botanical Collecting Cases, Circular Glazed Boxes, Glass Bottle Tubes, and a variety of other articles required by Naturalists, with a selection of the best Elementary Works on Natural History, are NOW ON SALE at 20, Tavistock-street, Covent-garden.—Address "The Agent of the British Natural History Society."

70, GREAT RUSSELL-STREET, BLOOMSBURY.

**A REPORT** having been circulated that "Mr. G. B. SOWERBY'S Business is no longer carried on," his Family beg leave to inform the Scientific Public that such report is entirely without ground; and that they still continue to furnish choice Collections of MINERALS, SHELLS, and FOSSILS, named and arranged after the most approved Authors. Also, Collections of Genera, at various prices, according to their quality and number.

Collections of 300 Shells illustrative of the Genera.....£5 0 0

Collections containing 300 Shells.....5 0 0

**ORDNANCE MAPS.**—EDWARD STANFORD, MAPSELLER & CHARTING-CROSS, begs to announce that his CATALOGUE OF ORDNANCE MAPS, with a Key Map of England, is now published, and may be had on application, or by post, on receipt of two stamps. The price of each sheet of England (scale, 1 inch to the mile), and London (scale, 15 inches, and 5 ft.), is 2s.; and any sheet may be forwarded by post for Sixpence additional.

Envoy, St. Andrew (late Sanders & Stanford), Wholesale and Retail Mapseller, 4, Charing-cross.

**LAY FIGURES.**

**TO ARTISTS IN DRAWING AND SCULPTURE.**—GRAEFF'S ANATOMICAL LAY FIGURES, carefully modelled, and capable, without exception, of any position the human figure can attain. Manufactured at 15, Bourcote-cottage, Wellington-road, St. John's Wood Chapel.

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Life-size Figures, all round, covered in cotton, from 5s. 5s.

Intermediate Figures made to the model of Infants or Adults at proportionate prices.

Purchasers can inspect the Skeleton made to their order previous to its being modelled. Satisfactory references given. Figures repaired, re-covered in silk or cotton, or exchanged.

**INSTITUTE of PHOTOGRAPHY, 179, REGENT-STREET.**—Messrs. COCKE & CO. respectfully solicit the attention of amateurs to the COLLATION, manufactured only by them from the formulae of Mr. W. A. Delafontaine. This Collodion is superior to any other, and will not injure by keeping. Waxed, iodized and Albumenized Papers of the first quality; also Photographic Chemicals of every kind from their own Laboratory.

**INSTITUTE of PHOTOGRAPHY, 179, REGENT-STREET.**—Portraits, Copies of Pictures, Sculpture, &c. taken and INSTRUCTION in the Art given daily, by Mr. ARCHIBALD LEWIS COCKE. Photographic Apparatus of all kinds constantly on Sale.

**MAYALL'S PORTRAIT GALLERIES, 224, REGENT-STREET, and 432, West Strand.**—DAGUERRETYPE MINIATURES, in the highest style of Art, taken daily.—"Mr. Mayall's portraits represent the high art of the daguerretype; they are as superior to the generality of such pictures as a delicate engraving is to a coarse woodcut."—*Art-Journal*, Nov. 1853.  
N.B. An extensive assortment of transparent Photographic Views of London, Paris, the Louvre, Versailles, &c. for the Stereoscope and Magic Lantern.

**PHOTOGRAPHIC INSTITUTION.**

**THE EXHIBITION of PHOTOGRAPHS, by the most eminent English and Continental Artists, is OPEN DAILY, from Ten till Five, in the First Division.**

A Portrait by Mr. Talbot's Patent Process One Guinea.

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Miniatures, Oil-Paintings, Water-Colour, and Chalk Drawings (Paintings and Coloured in Imitation of the Originals. Views of Country Mansions, Churches, &c. taken at a short notice.

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Gratuitous Instruction is given to Purchasers of Sets of Apparatus.

Photographic Institution, 168, New Bond-street.

**CRYSTAL PALACE, SYDENHAM, and PARIS GREAT EXHIBITION, 1855.**

Figures and Figurines, as exhibited in Hyde Park, correct in anatomical proportion and construction, for exhibiting Articles of Country Mansions, Churches, &c. taken at a short notice.

13, Dourcote-cottage, Wellington-road, St. John's Wood Chapel.

**PORTRAITS aux PASTELS.**—MR. JULIEN, of the Academy of Paris, guarantees faithful Likenesses in this most fashionable style for Two Guineas, in two sittings. Specimens may be seen at his Studio, 45, Berners-street, Oxford-street.

**THE STATUE FOUNDRY and BRONZE WORKS, Lower Belgrave-place, Finsbury.**—All Works of Art in the various metals executed at the above Foundry.

**TO ARTISTS.**—A young Artist, who Draws well, and perfectly understands the Principles laid down in Professor LINDLEY'S "Symmetry of Vegetation," may possibly hear of some agreeable employment by communicating, by letter only, with Y. Z., at the Office of the *Gardeners' Chronicle*, 5, Upper Wellington-street, Covent-garden.

**A GENTLEMAN** of superior Education and Experience is anxious to ENGAGE himself as a COMMERCIAL TRAVELLER, or SECRETARY or ACCOUNTANT to a Private Gentleman or Public Company. References and security if required. Address C. E. J., Aconia-place, Faint Fields, Maidstone, Kent.

**MR. B. H. SMART, REMOVED** from Connaught-terrace, Edgware-road, to 27, Wyndham-street, Bryanston-square, begs to acquaint his friends that his terms for Instruction in Education, for Courses of English Literature in schools and families, Readings, Lectures, &c., may in future be had at the last-mentioned address.

**TO BOOKSELLERS' ASSISTANTS.**—WANTED, by a Bookseller and Stationer in the City, a YOUNG MAN who understands the Trade. He must be a good penman, a Scotchman would be preferred. Letters, stating age, last place of employment, and wages required, to be addressed to M. M., care of Messrs. Gilberts, 4, Cophthall-buildings, City.

**PHOTOGRAPHY.—WANTED, THE SERVICES of a GENTLEMAN** who understands this Art thoroughly, and who has no objection to going abroad; some one who could draw would be preferred. Apply at Messrs. DICKINSON'S, 11, New Bond-street, Publishers of Her Majesty.

**HERR ERNST** requests that all Letters and Communications for him may be addressed to Herr ERNST, 5, Co. 50, New Bond-street, until May 5, when Herr ERNST will return from Dublin.

**ANCIENT and MODERN COINS, MEDALS, &c.** may be obtained in excellent condition, in great variety, on moderate terms, by application to Mr. G. B. TAYLOR, 12, Tavistock-street, Covent-garden. Also Numismatic Books, Medals, &c. Articles forwarded on approval, and part of the Country. Collections formed, and every information furnished promptly given in reply to communications sent to the above.

**TO BOOKSELLERS and STATIONERS.**—One of the oldest Assistants in the London Book Trade is desirous of obtaining a SITUATION for his Son, a youth about fifteen years of age. The City or its Suburbs preferred. Address Zeta, 11, College-street, Finsbury.

**TO BE SOLD, a ROSS'S 4-inch aperture LANDSCAPE LENSES**, for Pictures 10 inches by 12, with rack and pinion movement, universal joint handle, &c. together with an excellent portable Camera of suitable size, with double slide front, three double paper holders, &c. complete; also a printing press-frame of uniform size, and two large porcelain dishes. The Lens Camera, and Apparatus are in perfect order, having been used but a few times. Price, complete, 15s. 12s. May be seen at 15, Paternoster-row.

# OPENING OF THE CRYSTAL PALACE, 1854.

It is intended to OPEN the CRYSTAL PALACE and PARK at the EXHIBITION on FRIDAY, May 1, after which they will be open Daily, Sundays excepted.

The following are the arrangements for the Admission of the Public:—  
FIVE SHILLING DAYS.—ON SATURDAYS the Public will be admitted by payment at the doors, by tickets of 5s. each, and by tickets to include conveyance by Railway.

HALF-CROWN DAYS.—ON THURSDAYS the Public will be admitted by payment at the doors, by tickets of 2s. 6d. each, and by tickets to include conveyance by Railway.

SHILLING DAYS.—ON MONDAYS, TUESDAYS, WEDNESDAYS, and THURSDAYS will be Shilling days, and on these a payment of 1s. each will admit the Public; or tickets entitling the holder to admission to the Palace and Park, and also to conveyance along the Crystal Palace Railway, from London Bridge Station to the Palace and back, will be issued at the following prices:—

Including first-class carriage.....	2s. 6d.
Including second ditto .....	2s. 6d.
Including third ditto .....	1s. 6d.

CHILDREN.—Children under twelve years of age will be admitted at half the above rates.

HOURS OF OPENING.—The Palace and Park will be opened on Mondays, at 9 o'clock; on Tuesdays, Wednesdays, and Thursdays, at 10 o'clock; on Fridays and Saturdays, at 12 o'clock; and close every day an hour before sunset.

OPENING DAYS.—The Opening will take place about the end of May. The precise day will be announced as early as possible. On that occasion Season Tickets will be admitted.

SEASON TICKETS.—Season Tickets will be issued at Two Guineas each, to admit the Proprietor to the Palace and Park on the day of Opening, and on all other days when the building is open to the public.

Season Tickets to include conveyance along the Crystal Palace Railway from London Bridge to the Palace and back, without further charge, will be issued at Four Guineas each, subject to the regulations of the London, Brighton, and South Coast Railway Company; but these tickets will be available only for travel from and to London and the Palace on such days as it is open to the public, and will not be available for any intermediate station.

No Season Ticket will be transferable or available except to the person whose signature it bears.

FAMILY SEASON TICKETS.—Members of the same Family who reside together will have the privilege of taking Season Tickets for their own use, with or without railway conveyance, on the following reduced terms:—

Families taking Two Tickets will be entitled to 10 per cent. discount on the gross amount paid for such tickets; taking Three Tickets, to a discount of 15 per cent.; taking Four Tickets, to a discount of 20 per cent.; and Five Tickets and upwards, to a discount of 25 per cent. The above privilege will be available only to those desiring to avail themselves of it, must apply in the accompanying form; and these tickets will be available only to the persons named in such application. Printed forms of application may be had at the Office, Adelaide-place, and at the other Offices for Tickets.

Season Tickets will be to admission from the Opening day till the 30th April, 1855.

Applications may be made for Season Tickets at the Office of the Company, 3, Adelaide-place, London-bridge. Season Tickets, as soon as ready, will be available in the order in which the applications have been made, at the Office of the Company, 3, Adelaide-place, London-bridge, and 14, Regent-street; and at the Crystal Palace; also at Mr. Rams', 1, St. James's-street; Mr. Mitchell's, Bond-street; Watson's Library, Kensington; and at the Office of the Secretary to the Brighton Railway, London-bridge.

SPECIAL REGULATIONS AND BY-LAWS.—All the general provisions and regulations mentioned above are to be understood as being subservient to such special provisions, regulations, and by-laws on the part of the Proprietors, as may be necessary to the Company as may be found necessary to regulate the traffic, and to meet special occasions and circumstances which may from time to time arise.

By order of the Board, G. GROVE, Secretary.  
Adelaide-place, London-bridge, April 13, 1854.

## FORM OF APPLICATION FOR FAMILY SEASON TICKETS.

To G. Grove, Esq., Secretary, 3, Adelaide-place, London-bridge.  
Sir,—Be good enough to supply me with Family Season Tickets for myself and the following members of my family, who are all residing with me.

Yours obediently,		
Name	Designation	Surname
Christian Name		

Schedule of Prices of Family Season Tickets.	
Without Conveyance by	Including Conveyance by

NOTE.—The above Application must be addressed to the Secretary, as above, and accompanied by a remittance for the full amount of the tickets asked for, according to the above Schedule, in favour of George Fanson, 3, Adelaide-place. Cheques must be on a London Banker, and be crossed with the words "Union Bank of London."

And no application, unless so accompanied, will be attended to.

**TUTOR.**—A Gentleman, a high Graduate of the University of London, and a Member of the Temple, is desirous of meeting with suitable ENGAGEMENT as TUTOR. In addition to the usual subjects of an University education, he is conversant with most of the modern European languages, modern history, and constitution of the Continent. He would not object to travel. Address A. Z., Head Porter's Lodge, Middle Temple-lane, London.

**DR. ALTSCHUL, EXAMINER** Royal College of Preceptors, Member of the Philological Society, London, gives LESSONS in the GERMAN, ITALIAN, and FRENCH Languages and Literature. Pupils have the option of studying TWO Languages in the same Lesson or in alternate Lessons, at their own, or at the Doctor's residence, 3, CHANDOS-STREET, CAVENTISH-SQUARE.

**READING FAMILIES AND BOOK CLUBS.**—All the NEW and POPULAR BOOKS, including the best Works of Fiction, may be obtained for perusal at SAUNDERS & OATLEY'S EXTENSIVE LIBRARY, Conduit-street. Supplies are sent monthly to Country Subscribers, and the number of volumes sent at one time regulated by the amount of annual subscription. Catalogues and Boxes are furnished without charge.

Terms on application to SAUNDERS & OATLEY, Publishers, Conduit-street, Hanover-square.

# CHELTENHAM GREAT EXHIBITION

UNDER THE PATRONAGE OF THE LORD LIEUTENANT AND NOBILITY OF THE COUNTY.

The Committee have great pleasure in announcing that the EXHIBITION is now publicly OPEN on THURSDAY, the 1st of June, and from the fact of the vast number of places being filled by articles sent by the principal manufacturers of the kingdom, as also the choice and novel collections designed from Horticulture, in addition to a valuable and beautiful gallery of Paintings, the Committee have determined that the Opening shall take place with unusual splendour.

The Committee have decided on having a GRAND PUBLIC BREAKFAST, and among other arrangements, have engaged a FULL CHORUS, conducted by Mr. S. H. COX, assisted by the superior FULL BAND of the 1st Buffs. They have also engaged a splendid MILITARY BAND to perform every day.

The numerous and beautiful Fountains are placed under the management of Mr. FREEMAN ROE, Hydraulic Engineer, conductor of the Fountains at the Sydenham Crystal Palace.

The Steam Power will be under the directions of Messrs. BACH & Co. Engineers, of Birmingham; and the magnificent Tentage will be under the able superintendence of Mr. R. LAMBERT, of Liverpool.

THE BRITISH AND FOREIGN HORTICULTURAL SECTION OF the EXHIBITION will take place on TUESDAY, the 30th, and WEDNESDAY, the 31st of June. On TUESDAY, the 30th, the Plants will be arranged at the Horticultural Exhibitions in the United Kingdom.

THE WEDNESDAY'S EXHIBITION will be entirely changed the Plants being grouped as at the Magnificent Horticultural Exhibition of the Continent, which has never before been attempted in Great Britain.

On both of the days TWO FULL MILITARY BANDS will be in attendance.

SPECIAL TRAINS will be sent from all parts of the Kingdom, of which full particulars will be given.

Season Tickets, One Guinea each; Double Ticket, to be used by a Gentleman and his wife, Two Guineas and a Half; Children, under 14 years of age, Half-a-Guinea.

Tickets of Admission—1s. each person every Monday during the Exhibition; and 2s. 6d. every other day, except on the Grand Opening and Flower Show Days, which will be 3s. 6d. Children, 1s. 6d. each, except the Opening and Flower Show Days, which will be 2s. 6d. each.

No person is permitted to strictly in keeping with the Exhibition having been placed at the disposal of the Committee, it is arranged for the ROYAL WELLS MUSIC HALL to be THROWN OPEN AS A REPERTORY, and as it is probable such a Miscellaneous Collection will add to the interest of the Exhibition, they will be happy to receive an accession of such articles and accommodate them to the fullest extent of their space.

Offices—128, High-street. HENRY J. COCHRANE, Secretary.

**MOORE, the POET—AUTOGRAPH LETTERS.**—Just published, a FRIED CATALOGUE OF AUTOGRAPH LETTERS of the POET, addressed by the Poet to Mr. James Fowler, his Music Publisher; also Manuscript Music and Words in Moore's Autograph.—Wm. WALLER & Son, Booksellers, 188, Fleet-street. Franked for four stamps.

Now ready, gratis and post free.

**A LIST OF NEW WORKS AND NEW EDITIONS** recently added to MUIR'S SELECT LIBRARY; ALSO,

A LIST OF SURPLUS COPIES of recent Works withdrawn from circulation and offered to Country Librarians and others, at greatly reduced prices for cash.

CHARLES EDWARD MUIR, 510, New Oxford-street.

**HEATH'S LIST OF SECOND-HAND BOOKS** in Standard Literature, with Prices attached. No. 111, for 1854, sent, on receipt of a stamp for postage—497, Oxford-street, London.

**TO BOOK-BUYERS.**—Just published, gratis, Part XIV. of a CATALOGUE of SECOND-HAND BOOKS in the various Classes of English Literature, including numerous choice Illustrated Works, in excellent condition, and at very low prices, by W. J. CRAWFORD, (successor to the late J. Dowding), 83, Newgate-street, London.

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BOOKS OF PRINTS AND ILLUSTRATED WORKS. In a few days will be published.

**A CATALOGUE of a truly CHOICE and USEFUL and VALUABLE BOOKS** in various Languages and Classes of Literature, Splendid Books of Prints and Illustrated Works, including some very rare and choice articles in Early English Literature, the whole in the finest state, and bound by the most eminent binders, Lewis, Clarke, Bedford, Hayday, Hivner, Alden, and others, now on Sale at the prices affixed by JOSEPH LILLY, 19, King-street, Covent-garden, London.

Part I. will be published in a few days, and will be forwarded to any Gentleman, free of expense, upon the receipt of two postage stamps.

Part II. will speedily follow, and may be obtained on the same terms.

N.B.—The whole of these Books have been recently purchased at various Sale-rooms in London and in the Provinces, including some from the Continent; and none have ever appeared in any of Lilly's former Catalogues.

**Sales by Auction.**

SHARPE'S LITERARY SALE-ROOMS, DUBLIN. The Company Library.

**H. LEWIS** respectfully begs to announce to the Noblemen, Bibliographers, Librarians, Literary Societies, and the Public generally, that the Sale of this truly superb and most extensive LIBRARY will take place in these Rooms, on TUESDAY, May 30, 1854, and Twenty-five following days (Sundays excepted), containing 7,547 numbers, will be issued May 31st, and may be had of the following Booksellers:—

London.—Mr. Boone, New Bond-street; Messrs. Sothman & Co. Strand; Messrs. Bares & Lovell, Marlborough-street; Edinburgh.—Mr. Stevenson, Princes-street; Glasgow.—Messrs. Ogilvie & Co.

Oxford.—Mr. Parker, Parks-street; Cambridge.—Mr. Deighton, Bristol.—Mr. Kerslake, Manchester.—Mr. Gaskell, Glasgow.

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It is a law, however, against which it is our

duty to protect ourselves and our friends, as we do from the polar blasts. Therefore it is that, by a necessity which overrides and coerces social action, and in spite of ancient antipathies of race, creed, language, manners, and institutions, the armies of civilized Europe are now encamped at the entrance of the Dardanelles, prepared to drive the Northern hordes back again to their steppes and marshes, and to close up the South against their inroads by a great alliance of nations. Herein lie the spirit and the significance of the historical fact, of which our generation is the wondering witness.

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"In the present state of Europe, when the great Powers are free from all direct occupation, it would be impossible for any one Power to take arms, and profit by our embarrassment, without the consent of one or more of the great Cabinets. Such an attempt would therefore enter into the category of a combined plan. Can this combination, alone formidable to Russia, be formed? Up to the present moment, it does not exist. At least, England is not of it; and a league, in which she does not take part, is not to be feared; as nothing very threatening need be dreaded, unless she joins it, and throws in the weight of her opposition. It is not improbable, however, that the mere likelihood of a war between Russia and the Porte might lead to a union, and perhaps a general one; for what is the feeling towards Russia? The whole of Europe looks upon this colossus, whose gigantic strength only requires a sign to be directed against her, with dread. Thus, her interest is to support the Ottoman power, as the natural enemy of our empire."

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"Amongst the governments from whose hostility we have most to dread, there are two, who are too much under the control of public opinion to engage lightly in a struggle without its sanction. If, added to these considerations, the Emperor were to declare the aim of his policy in the war in question; if he were to show that this has undergone no change, and that the tendency of his actions has been unvarying: what Cabinet, apart from individual interests, would not place implicit faith in the loyalty of his intentions? These events will develop themselves before the moment of action; incidental circumstances may favour us, and prevent our recourse to extreme measures. England already seems inclined to court us; such a combination offers itself to us as human foresight cannot calculate upon. The Emperor's prudence and sagacity will see how to

take advantage of it; but I venture to affirm that if next spring Russia is in her present position, war alone will relieve her from her difficulties. And this war should take Europe unawares: it should be prompt, in order to profit by the moral restraints which would retard a good understanding between the Courts, and also to make it physically impossible for them to parry the blow that we should strike."

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Mr. Cole's book is a compilation, and not a very careful one. His illustrations are often at fault. But it presents a brief and readable epitome of facts, probably not so accessible in any other shape. We quote a paragraph on the future of Finland.—

"Next to Poland, there is no country which has been so ill treated as Finland, and none to which Russia has so little claim. It was treacherously won, and has been cruelly trampled on. The inhabitants remember their long incorporation with Sweden, the happiness they enjoyed under her rule, the military reputation which they materially assisted her to acquire, and the commerce which formerly flowed into their ports. They participated in the glories of Leipzig, Lutzen, and Narva, and recruited the ranks of Gustavus Adolphus and Charles the Twelfth with brave and loyal soldiers. They are the only real mariners the Russians can find to man their ships, and are compelled to fight reluctantly under the claws of the eagle, while their eyes are turned with the sickness of hope deferred to the Swedish cross. They would rise to a man and do battle to the death, to escape from the protection of Russia, and return back to their ancient nationality. When Buxhowden, in 1808, under the orders of the Emperor Alexander, wrested Finland from Sweden, he issued a proclamation, expressing the deep regret of his master that he was compelled to invade a peaceful country for the purpose of obtaining a guarantee that the King of Sweden would submit to whatever terms he might please to dictate. At the same time he promised not to interfere with their internal legislation, to leave them the full exercise of their laws, statutes, and customs, and to pay and feed his troops entirely at his own expense. A few months later, the Swedish monarch addressed a letter to the Emperor of Russia, which speaks eloquently for the manner in which this proclamation was observed. 'Honour and humanity,' he says, 'require me to make strong representations against the innumerable horrors and vexations which the Russian armies have permitted themselves in Swedish Finland. The blood of the innocent victims calls for vengeance upon those who authorized such cruelties. Can it be made a crime in my Finnish subjects not to have wished to let themselves be seduced by promises which are as fallacious as the principles on which they are founded are erroneous? Is it worthy of a sovereign to make it in them a crime? I conjure your Imperial Majesty to put an end to the calamities and the horrors of a war which ought to call down on your person and your empire the malediction of Divine Providence.' It must be remembered that this remonstrance was called forth long after resistance in the field had ceased, and Sweden had bowed under the loss of the province she was too feeble to retain. Russian rule is more detested in Finland than in any other appanage of the empire."

M. Germain de Lagny gives us a deep insight into the material, the nature, and the organization of a Russian army. It is a barbaric horde,—drilled, flogged, and starved into discipline. Here is the raw material and Muscovite mode of bringing it together in masses.—

"The army is kept up by a system of recruiting. The number of men to be furnished by the Boyars is determined, every year, by the state. The choice of the individual men is left to the arbitrary judgment of the nobles or their intendants. Provided the recruits are neither halt, nor lame, nor blind, the government accepts all that are sent, without troubling itself in the least about their moral condition. The Boyar and his intendant begin by satisfying their personal hatred and antipathy, whatever may be the importance of the wrongs for which they



seek satisfaction. They care very little about breaking up a family, or tearing away a son from his father and mother, infirm old people who will be left without assistance and support; they spread desolation and misery in every house which has resisted their exactions, and, when a recruit is taken, his son, if he be less than ten years old, follows him. After having gratified their feelings of vindictiveness, they proceed to cleanse all the villages of robbers, vagabonds, rogues, thieves, idlers, drunkards, and incendiaries, until they have made up the number which they are obliged to contribute to the *quota* required of the district. The government itself seizes and enlists, on its own authority, and without appeal, all awkward coachmen, and thieves whose muscular force adapts them for being converted into machines of war. As soon as the selection is made, the authorities proceed to the toilet of the men they have taken. In order to prevent desertion or flight, they cut their hair very short in front, and almost shave it behind, and then send the recruits off to the chief town of the district, where they are delivered into the custody of a non-commissioned officer, charged with the task of conducting them to the *dépôt*, whence they are drafted off into the different regiments and drilled. The army is, as we see, composed, for the most part, only of the very dregs of the serfs; no other method of recruiting it is ever practised in Russia. This explains the profound feeling of horror, the invincible aversion, of the entire Russian population for military service. There never was, to my knowledge (and I have also been informed so by others) an instance of any one enlisting of his own free will."

Our vivacious French writer is not always, we suspect, to be followed in trusting confidence. Such stories as the following will, we imagine, be taken with a few grains of incredulity on this side the water.—

"There exists an old tradition, accredited at Moscow, and in which the people blindly believe,—namely, that the Czar never reigns more than twenty-five years. Having ascended the throne towards the end of 1825, Nicholas, in the course of nature, ought, therefore, according to this tradition, to have ceased reigning in 1850, and the two opposite parties were prepared, if necessary, to aid in bringing this result about. From 1839 till towards the end of 1847, a vast net-work of conspiracies spread over Russia. The Czar suspected their existence, but could not seize their thread. The tschin suffered nothing of its plans to be perceived. Its opposition manifested itself by an eternal small war of piquant jokes and even caricatures, which covered the tables of their saloons, of course without the names of their authors. Nicholas was threatened with the same fate as his father, when the revolution of February suddenly burst out in France. Vienna, Berlin, and Stockholm fell into a state of anarchy, and the populace was guilty of the most abominable excesses. The Boyars were seized with fear at this state of liberty, and felt that it would cause the loss of their privileges and fortune. They remembered the massacres of the military colonies in 1831, and trembled lest the same fate should be reserved for themselves. They accordingly once more drew near the court, and grouped themselves around the Czar, whose assassination they had been plotting only the day previous."

M. de Lagny is almost a Muscovite in his sympathies, and he evidently thinks the Emperor Nicholas scarcely a lower being than the angels,—so that his statement of facts as against Russia may be received pretty freely. Herr Schimmelfennig, writing in America, looks upon the war now raging on the Danube as a surgical operator regards "a beautiful case." He is a revolutionist, or at least a speculator and a theorist on revolutions. Few readers, we dare say, fail to see that this revolutionary view of the present war is one very needful to master. Revolutionary prospects everywhere open up in the midst of present troubles. The moment Austria takes a part—as take a part she must—the beginning of the end of her will assuredly have come. Italy on one side, Hungary on another, Bohemia on a third, all seem to wait for the inevitable hour. If she join the Muscovite—as liberal writers would appear to wish—the Anglo-

French fleets, by throwing a few thousand stand of arms on shore at Venice and Fiume, could raise Italy and Hungary against her. If she join the Western Powers, Russia makes no secret of her resolution to provide employment for her on the northern frontier. Our author reviews, with great calmness and with an appearance of deep military knowledge, all the combinations of Europe which can affect the features of the war. In separate chapters, he tells us what will be the result of an Anglo-French fleet supporting the Porte—of an Anglo-French fleet and army supporting the defensive of the Porte—of Austria joining arms with Russia, Prussia remaining neutral—and so forth. His views of this last combination we present to our readers.—

"Prussia preserving an apparent neutrality, will protect Russia and Austria against the marching of a French army through Germany, and consequently against a direct attack; it will keep down any revolutionary movements in Russian-Poland, in Bohemia, Marovingia, and the German part of Austria, and will allow Russia and Austria to employ on the field of battle the troops they would otherwise have required for this service. Austria will furnish Russia with an army of at least 150,000 men, with the case of operations on the Save and the Danube, from the Adriatic to Wallachia, with good fortresses, and a short and excellent road for the masses of the Russian army, stationed in Poland, leading over Cracow and Vienna to Belgrade. To facilitate still more the transport of troops and stores, this road is furnished with railroads and steam communication over its whole extent. These new political relations entirely change the operations of both the belligerent parties as far as the Balkan. The principal attack goes down the Danube, not up, and is therefore less difficult; the importance of the Dobrudja is transferred to Bosnia-Servia, the support from the Sea for the defence ceases, and the aid for the offensive, from the revolutionary movements in Servia, Bosnia and Macedonia becomes more probable, and resistance on the part of the Servians and of Belgrade is out of the question. The Austrian-Russian offensive may be raised to 300,000 men; before them is the clear road through the valley of the Morava, and the Nissa to Sophia, and that through the valley of the Danube to Widdén. Though this army should march in two bodies, each of these will be numerically far superior to the Turkish army, stationed at Sophia or Widdén, and will have a prospect of decisive victory. Widdén and Rustchuk cannot long resist the skillful Austrian besiegers. As soon as they fall, or are merely invested, the passes of Timova and Sophia are open, and the operations in Thrace will begin in the manner described above, Adrianople again becoming of the utmost importance. That under these circumstances the Western Powers cannot expect successfully to defend the Turks in Turkey is evident. The road from France to Vienna leads not over Constantinople, and that from London to St. Petersburg does not pass the Dardanelles. Attacking Austria in Italy, Russia in the Baltic with the aid of Sweden, confining the neutrality of Prussia to its proper limits—these are the means to withdraw the Russo-Austrian superiority from Turkey. In other words, nothing but a general war will enable the Western Powers of Europe to protect their interest in the East; but if such a war is to take place both sides must appeal to the people, to the same people who but a few short years ago were deprived of their liberty by perjury and assassination; arms must be placed into the hands of the same people who, with difficulty, were disarmed but two and four years ago; the bolts must be drawn and the keepers be removed from the still scowling revolution!"

'Shrines of the Holy Land contested by the Russian and the Turk' is a volume devoted to the illustration of a topic which, though figuring very largely in the early part of the present quarrel, has long since lost its general interest. Those who wish to understand all the aspects, past as well as present, of the Eastern Question may nevertheless turn to its pages for instruction.

Dr. Cumming vaticinates in his usual amplitude of style and illustration on the fall of

Turkey. He reads the fate of that country, not on the banks of the Danube or on the shores of the Black Sea, but in his own personal interpretation of the prophets. With such perilous and intangible theories as are here propounded we will not meddle. Our business is with history, not with prophecy.

M. Ustríloff, the Russian author of 'The Reign of Nikolái I.,' translated by Mr. Roberts, is Professor of History to the University of St. Petersburg. This fact will explain to the reader that his work is a Russian—we may say a Court—view of the present reign. Of course it is all glory and prosperity. Nicholas is the greatest of emperors and the best of men. If it be only for its novelty, our readers will doubtless like to hear what M. Ustríloff has to say about the grand military power of Russia. Here it is.—

"The Russian army is known to all Europe, which for more than a hundred years has resounded with our victories; but never did our army attain to such a pitch of discipline as it now may boast of. The military ordinances carefully revised, reduced to unity, ameliorated and augmented from the most important rules and regulations of the operative army, to the utmost minutiae, and the management of the commissariat, have revived and harmonised all the parts of so vast and complicated a machine, the chief strength of which lies in its proper arrangement. All the obligations of service, all the conditions of authority and responsibility have been defined with greater accuracy, and a regular audit appointed. The soldier is guaranteed by the government in all things necessary to him, in his maintenance, nourishment, and equipment; the service is therefore his sole care—his sole object. He is submitted to a vigilant superintendence, which traces his every step, his thought, and his wish; anticipates his errors; and severely, but not cruelly, visits each omission; so that the fifteen years of a soldier's service, convert into a useful citizen, the man, who not unfrequently before his entrance into the army, was, by his offences, a burden both to his family and the public. How much higher, much more to be admired is the moral dignity of a Russian warrior, taken from beneath the paternal roof—from the embraces of his beloved family by the lot of service. Having faithfully and truly served his sovereign and his country, he returns to his native hearth, or enters upon a calling conformable to his resources, firm in his devotedness to the throne, rigid in the fulfilment of his duties, active, prudent, and industrious. Military promotion has, in the course of the last twenty years, taken a new direction; now-a-days, it is difficult for an officer who has not received a fundamental and solid education to obtain a commission. The guards, the army, and the fleet, are yearly replenished, for the greater part from such as have been reared in the cadet corps. The engineer and artillery schools, and other establishments for military instruction, are under vigilant inspection; therein future officers, from their youth up, become accustomed to the order of service, to the unconditional accomplishment of their duties, learn the military art experimentally and scientifically, acquire an emulation to noble ambition, and enter the world with a mind enlightened, and with a soul full of the most lively gratitude to him who cares for them as his own children. Protected by sea and land by our own forces, we have no need to trouble ourselves about alliances; and we look with indifference on the petty intrigues of the West in its impotent envy of our immovable strength."

Dr. Michelsen's work is less partial than is customary with biographies. In it, the Emperor is neither angel nor fiend; only a cold, harsh, reserved man, very ambitious, and not very scrupulous. The best side of his character appears to be its home side, and, as somewhat of a relief from the warlike character of our previous extracts, we will reproduce Dr. Michelsen's passage on Nicholas in his own house.—

"Nicholas rises at an early hour and goes soon to the business of the day, after having taken a short walk. The most scrupulous order reigns in his study; the walls are adorned with pictures of regi-

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mental costumes. The furniture is elegant, but not over rich; while there is nowhere to be seen a trace of useless ornaments. The dinner-meal usually takes but little time, for it is served quickly, while the dishes are comparatively few. The Czar eats heartily, but is very moderate in his drink. He neither smokes nor takes snuff. In the evening he has two or three cups of very strong tea, and spends the interval between that and bedtime at some game. Despite his regularity of life, which is necessarily much interrupted by receptions, travels, &c., the Czar is no slave to habit. According to those who have had the best opportunity of judging, his relation to the Empress is simple yet noble—an expression that undoubtedly admits of varied interpretation.† Women are not without their influence at his court. In 1846 a young lieutenant of the guard danced a polka with Lady Dashkoff, so much to her entire satisfaction that he was soon after installed as one of the aides-de-camp to the Czar. His friends composed a new polka, which they dedicated to him under the ironical title of the 'Promotion Polka.' Much has never been said of the exhibition of parental feeling on the part of Nicholas—at least he did not display it in any lively degree while his children yet remained young. The Grand Duchess Olga, the late Princess Alexandra, and the Grand Duke Constantine, were frequently indicated as his pets; though, judging outwardly, since they have been grown up, a large amount of form and ceremony has accompanied their intercourse. Custine, in his work 'Russia in 1839,' says, 'Nicholas forgets his majesty only in domestic life, where he is reminded that man has his happiness independent of state duties.' There is, however, a degree of coquetry in the domestic life of the Winter-palace. Persons well acquainted with the imperial family assert, that though Nicholas may love his children dearly, yet it cannot be denied that he assumes towards his sons a serious and cold demeanour, while his behaviour to his daughters is chivalrous in the extreme; but this is a conduct which he generally adopts towards ladies. The weak and sickly Empress he treats with compassionate affection; we can find no better word. When from indisposition she is confined to her apartment, he frequently visits her there; and the newspapers, which are always loud in praise of his undiminished affection, mentioned that, at the time of the imperial stay at Naples in 1847, he used to carry her in his arms up the staircase to her chamber. During the burning of the Winter-palace in 1836 (says Grätsch), Count Orloff reported to the Emperor that the fire was about reaching the imperial private cabinet or study, and asked him what he desired to be saved in it, as no time was to be lost. 'Only my portfolio,' was the reply; 'it contains the letters of the Empress which she wrote me during our engagement.'

We cannot wind up our long account of these volumes on the Eastern Question more appropriately than by a word in favour of M. Poujoulat's 'History of Constantinople.' The first volume embraces the course of events from the origin of Byzantium down to the conquest of the city under its new name by Mohammed the Second; the second brings the story down to our own day. Few cities have been the theatres of such stirring events and such striking historical panoramas.

*Treasures of Art in Great Britain: being an Account of the Chief Collections of Paintings, Drawings, Sculptures, &c.* By Dr. Waagen, Director of the Royal Gallery of Pictures, Berlin. 3 vols. Murray.

Dr. Waagen visited us first in 1835, when he published the results of his visit in a work, entitled 'Art and Artists in England,' which we favourably noticed at the time. The present book is an expansion of his first design, enlarged by him during some months spent in England in 1851, as Juror to one department of the Great

Exhibition. He now claims for himself a wider and deeper artistic experience, derived from his observations in Italy, Belgium and Holland, Paris, Vienna, Dresden, and Munich. In addition to the paintings mentioned in his former book, he has now seen and examined twenty-eight collections in and near London, nineteen in the English counties, and seven in Scotland. He has devoted some time to the study of English illuminated MSS., and to our national and private collections of drawings and sculpture.

The Doctor, though by no means very complete in his view of English Art, is able from his knowledge of foreign galleries to give us sound opinions as to the value and authenticity of our Art-treasures. There is a steady, patient enthusiasm about him which serves to disarm criticism and to soften annoyance at his neglects and backslidings. We grieve when he is obliged to lie flat on his back in the Hamburg steamer to escape sea-sickness, and we feel relieved when he enjoys his first English dinner, at "No. 7, Curzon Street, May Fair." No one but a German would quote Goethe's lines, "the Atlas bears houses of cedar on his giant shoulders," simply because he had just counted twenty-eight Thames steamers passing his own vessel,—or could burst out, when the Custom House officer wondered at his single-soled shoes, in the rhapsody of Ulysses, "Bear, and thou dear heart, thou hast already borne much." No one can rejoice more than we are disposed to do when Mr. Labouchere regaled him with that practical dish, roast beef, that reminds him of the Homeric age, and "that truly excellent national dish, plum-pudding," which reminds him of geology and the pudding-stone, and brings in the English language and a quotation from Schiller. We are sorry that the Duke of Devonshire should have had a severe cold; but can yield to no one in our delight at his urbanity in asking the Doctor in, and spreading before him a luncheon, "which differed from a dinner in nothing but the name." The book wants weeding of these Pepsy-like trivialities, and crushing up into shape. It would be better, too, if the arrangement consisted rather in subject than place, that we might be spared the perpetual transition from picture galleries to MSS., and from MSS. to drawings or ecclesiastical antiquities. At present, the work has too much the air of a mere note-book published, rather than the careful and laborious results of a long investigation into the existing state of English Art. A list of our dead and living painters and their chief works should be given, with a note as to their present possessor, when such could be obtained. Such a list is now possible, but it grows less so every day.

Dr. Waagen does not devote much space to general observations; but the remarks he does give are sensible, though not profound or exhaustive. He says that English art, encouraged by Henry the Third, was still more patronized by the three Edwards; and that our missal painting, or as he will call it "miniature painting," of that time excels that of all other nations except the Italian, and is equal even to theirs. The tendency is always realistic; but the allegories are original, the animals true to nature, the chiaroscuro is careful, and the colours are bright and harmonious. The general taste for the Fine Arts thus fostered in the cloister spread at the Reformation to the court. The Doctor does not explain how. It originated, like the poetical innovations of Surrey, in our intercourse with Italy. Henry the Eighth patronized Holbein, and formed a collection of some 150 pictures. A century later—for Dr. Waagen does not tell us much of Sir Antonio More, who painted Queen Mary, or of Zuccheri, who visited Elizabeth's court—Charles the First formed a gallery of paintings on a Continental scale somewhat

approaching the glories of Florence or of Rome. The king began to collect before he came to the throne; and on his brother Prince Henry dying, became possessor of his cabinet. In 1629 he purchased the collection of the Duke of Mantua for 80,000*l.* This gallery had been 150 years forming, and was thought one of the finest in Italy. It contained Raphael's Cartoons, and works by Andrea Mantegna, Giulio Romano, Correggio, Titian, Leonardo da Vinci, and many pictures by Rubens and Vandyke. Of the earlier German and Flemish schools there were works by Gerhard van Haden, Holbein, Albert Dürer, George Pens, Lucas Cranach, Lucas van Leyden, and Antonio More. The total number of pictures in the royal palaces was 1,387, with 399 works of sculpture. The king had 433 medals, and a collection of valuable drawings, including a drawing-book of Michael Angelo's. All these treasures were sold by Parliament, after the Civil War, for 118,080*l.* 10*s.* 2*d.*—the seven Cartoons being bought in by Cromwell for 300*l.* Then went from the country Mantegna's Triumph of Julius Cæsar, and Raphael's Holy Family, Correggio's Education of Cupid, Titian's Entombment and Jupiter and Antiope, and Leonardo's St. John the Baptist. They were bought by the King of Spain and the Archduke Leopold:—a Dutch amateur and a German banker divided the spoils with Queen Christina and Mazarin. The great Arundel collection went to pieces in the same war: the pictures were lost, destroyed or burnt, and the statues were dispersed. The Buckingham collection was sold by auction at Antwerp to furnish the young Duke with a few ducats for wine and dice.

Charles the Second took some pains to collect his father's scattered treasures. The States-General handsomely returned all they could obtain. He recovered seventy valuable pictures, including Mantegna's Triumph of Cæsar, and eventually increased the royal collection to above 400 pictures, and 100 works of sculpture. James the Second added some hundred paintings, showing an admirable predilection for sea-pieces. Whitehall, continuing the chief dépôt of Art, contained 738 pictures, which were nearly all lost in the fire of 1697,—including three Leonardo da Vincis, three Raphaels, eighteen Titians, eighteen Giorgiones, &c. The best private collection of this period—that of Sir Peter Lely,—containing 167 pictures, was sold by auction about this time.

When the taste for collecting revived, at the commencement of the eighteenth century, a falling off in taste was visible. The Venetian school and that of the Carracci remained popular; but the chief purchases were of the masters of the decline of Art, as Carlo Dolce, Sassoferrato, &c. Holbeins and Van Eycks were never seen; and the Earl of Cowper's collection, at Panshanger, Herts, is the only exception to this rule. Drawings and second-rate sculpture were, also, much purchased. In 1780, Sir Robert Walpole's gallery was sold for 30,000*l.* to the Empress of Russia; and, about the same time, eighty antiques, belonging to Mr. Lyde Brown, of great value, were lost to the nation.

But, with the French Revolution and the distribution of French collections came our revival. The Duke of Orleans' great gallery, consisting of purchases from Christina of Sweden's, from Richelieu and Mazarin's collections, was sold, in 1792, by Égalité, who wanted a few pounds to keep his neck from the red axe. Mr. Stade, an Englishman, purchased the Flemish and Dutch pictures for 350,000 francs. The house of Jeremiah Herman bought 295 of the best Italian pictures of M. Laborde de Mereville, a French émigré for 900,000 francs. In 1793, Mr. Stade's collection

† A couple of years after her marriage, the present Empress paid a visit to her father at Berlin. Nicholas, two days after her departure, took post, travelling incog., and arrived at the palace at Berlin one hour before his consort, who was not a little surprised to be welcomed by her husband. It is the only time, it is said, that he indulged in a hearty laugh.



was again sold by auction. The Italian pictures were purchased by the Duke of Bridgewater and the Marquis of Stafford. When the French overran Italy many of the noble families sold their collections to English bankers and rich amateurs,—and many churches parted with their altar-pieces. The Fesch Gallery and that of the Duke of Lucca have since been sold;—and Lord Ward purchased the entire collection of Count Bisenzio. English dealers overran Belgium and Holland in the same manner. The English were the chief purchasers at the sales of the Hoffman, Verstolk, and King of Netherlands' galleries.

The French invasion of Spain, in 1807, opened the convents and palaces to English dealers, as enterprising and more generous than French robbers. Seville surrendered many Murillos. Even the Escorial opened its gates at the sight of English gold; and the Convent of Loeches gave up its colossal Rubens. In 1817 Mr. Buchanan purchased Talleyrand's collection, which was divided between Mr. Webb and Mr. Allnutt. Two years before, Lucien Bonaparte's and General Sebastiani's Spanish pictures were sold in London, and the increase of travelling made foreign picture purchases more numerous than ever. The national tendency ran in favour of the Flemish and Dutch schools and the works of the Carracci. Various collections of drawings of the Old Masters were now formed: Sir Thomas Lawrence alone spending 40,000*l.* upon that and similar objects. Missals and old engravings were eagerly bought; and in 1801 Lord Elgin enriched England with the marbles of Phidias—the glory of Art, and the cause of all successes we may achieve. In 1753 the British Museum was founded; and in 1816, a public gallery of pictures was first instituted.

The Museum, now, is the first in the world in point of sculpture; is second to few in antiquities and coins; inferior only to Paris in its missals, &c.; stands high for Dutch etchings, but is still weak in drawings from the Old Masters. Dr. Waagen thinks the appointment of efficient curators a great step in advance. The new Houses of Parliament have benefited Art; and he rejoices in the establishment of the Schools of Design. He notices Lord Ashburnham's collection of mediæval "miniatures"; the excellent drawings by the Old Masters at the Taylor Museum, Oxford; the collections of modern paintings, and of mediæval Art, &c.

Dr. Waagen attributes the late rise of Art in England to many causes, and chiefly to our original ecclesiastical painting being so entirely superseded by the introduction of Italian paintings and those of a French style, from which Hogarth at last emerged as our first English painter.

In another edition, Dr. Waagen, we are sure, will render his book of great value to all lovers of Art. It is at present interesting; it will, with proper additions and curtailings, become valuable and complete.

*Day and Night Songs.* By W. Allingham.—*Peace and War.* An Ode. By the same. Routledge & Co.

MANY of these songs, odes and lyrics have seen the light of day in other shapes—a good reason for us not to devote much space to them—lest we treat the reader with a twice-told tale,—but no reason at all why those who love the calm and simple music of that class of our younger poets who feel that art is required in song as well as genius, should not take these little books to heart. Mr. Allingham is a real minstrel. His lines make music to the ear rather than to the eye—as all true melody in words should do. His style is Tennysonian; and the quality of

his thought is sweet and simple rather than broad and grand. He is very clear. His painting, too, is accurate: whether the subject be a village spring, a meadow in the sun, a girl laughing, or a lady tried under the sternest fortune, the picture is always outlined to the fancy, and touched off with a vanishing tint that recalls the painting of the school of Raffaele. The reader of Mr. Allingham's verses will also be struck with a sense of the poet's reserved power. Everything appears easy to him. He never seems to put his shoulder to the wheel. These lyrics might have dropped from some one in a dream. Something always seems to have been left behind—some word, some bar of music, seems to have dropped out—so that the imagination is constantly appealed to to complete the idea and the symphony. As an example of the lines which suggest more to the fancy than they picture to the eye, we will quote the following, called 'The Witch-Bride.'—

A fair witch crept to a young man's side,  
And he kiss'd her and took her for his bride.

But a Shape came in at the dead of night,  
And fill'd the room with snowy light.

And he saw how in his arms there lay  
A thing more frightful than mouth may say.

And he rose in haste, and follow'd the Shape  
Till morning crown'd the eastern cape.

And he girded himself and follow'd still,  
When sunset saluted the western hill.

But, mocking and thwarting, clung to his side,  
Weary day—the foul Witch-Bride.

As an example of word-painting in another style, we give the ballad of 'Lady Alice.'—

Now what doth Lady Alice so late on the turret stair,  
Without a lamp to light her, but the diamond in her hair;  
When every arching passage overflows with shallow gloom,  
And dreams float through the castle, into every silent room?

She trembles at her footsteps, although they fall so light;  
Through the turret loopholes she sees the wild midnight;  
Broken vapours streaming across the stormy sky;  
Down the empty corridors the blast doth moan and cry.

She steals along a gallery; she pauses by a door;  
And fast her tears are dropping down upon the oaken floor;  
And thrice she seems returning—but thrice she turns again:—

Now heavy lies the cloud of sleep on that old father's brain!  
Oh, well it were that never shouldst thou waken from thy sleep!

For wherefore should they waken, who waken but to weep?  
No more, no more beside thy bed doth Peace a vigil keep,  
But Woe,—a lion that awaits thy rousing for its leap.

An afternoon of April, no sun appears on high,  
But a moist and yellow lustre fills the deepness of the sky;  
And through the castle-gateway, left empty and forlorn,  
Along the leafless avenue an honour'd bier is borne.

They stop. The long line closes up like some gigantic worm;

A shape is standing in the path, a wan and ghost-like form,  
Which gazes fixedly; nor moves, nor utters any sound;  
Then, like a statue built of snow, sinks down upon the ground.

And though her clothes are ragged, and though her feet are bare,

And though all wild and tangled falls her heavy silk-brown hair;

Though from her eyes the brightness, from her cheeks the bloom is fled,

They know their Lady Alice, the darling of the dead.

With silence, in her own old room the fainting form they lay,

Where all things stand unalter'd since the night she fled away:

But who—but who shall bring to life her father from the clay?

But who shall give her back again her heart of a former day?

The 'Ode on Peace and War' is reprinted from the *Daily News*.

*The Jacobin Club: a Contribution to the History of Parties and Political Morals during the Revolutionary Period.*—[*Der Jakobiner-Klub*, &c.] By J. W. Zinkeisen. 2 vols. Berlin, Decker; London, Williams & Norgate.

THIS work, as now completed, justifies the expectation we briefly expressed [*Athen.* No. 1303] on the appearance, in 1852, of the first volume. It more than fulfils the modest promise of its

title; and may be described as the best monograph hitherto produced on a subject which virtually includes the whole pith and marrow of the French Revolution. It is, indeed, obvious that, other things being equal, the last work in a field which new revelations are constantly enlarging, should be the best,—as the sources of knowledge are multiplied, and means of comparison and correction grow more abundant. Of these, Prof. Zinkeisen has taken advantage, with a mastery acquired by long study of the subject during a residence in Paris, and furthered by the rich collection of materials now preserved in the Royal Library at Berlin.† The memoirs and documents committed to the press within the last fifteen years would alone have sufficed to give new bases of certainty on many important points hitherto left dubious or distorted. Among these, may be especially named the *Histoire Parlementaire*, edited by Buchet and Roux, completed in 1838,—the 'Correspondence of Mirabeau with Count de la Marck,' invaluable for the first period of the Revolution,—and the 'Mémoires' of Mallet du Pan, scarcely less important in reference to a later stage. To these and other authorities the Professor has paid due regard; and generally proves himself conversant with the whole literature of the subject,—his work in this respect being a good example of that comprehensive industry which is peculiarly the merit of German authors. In the qualities which are needed to make a full historical apparatus fruitful and instructive, Prof. Zinkeisen may rank before most of his learned countrymen. He evinces a clear and masculine judgment, acute discrimination, precise and rational perceptions of fact, preferring well-founded deductions to showy theories or vague conjectures,—and, above all, a truly impartial spirit, which is a gift not less rare than valuable in the historian of a theme so apt for the display of political bias. His style reflects the character of his intellect;—it is luminous, succinct, and expressive; without pretension, yet not without elegance. His book, in short, is well written—which is no common merit in learned German histories. This advantage of manner, no less than the interest of the subject,—which is exhibited not in bare outline, but richly filled with anecdotes, portraits, and other dramatic illustrations of the scene,—keeps attention alive throughout the work: voluminous though it is, from its careful regard to all collateral points of information, and of the minutest details, the authorities for which are copiously inserted in the text. These two volumes, of 667 and 1019 closely printed pages respectively, contain in themselves the substance of a little library; yet they may be read to the end without any risk of that weariness which is apt to attend on such bulky performances.

Altogether, considering the fullness of its authorities and their fair and able treatment, the work, we apprehend, must for the present be termed the standard history of "the Jacobin Club":—and it can only be superseded by such extensive discoveries of new material as can hardly be expected at any future period. The chief actors are already before the world in their own confessions; the springs of all the main transactions may now be traced in known records; and of the contemporary features enough has been preserved to justify the conclusion that further supplements, which are

† This collection of pamphlets, placards, newspapers, caricatures, &c. appears to resemble that which is understood to exist in the British Museum; but, unlike ours, it is rendered available to the historian by its "exemplary arrangement according to dates and subjects, and by the excellent catalogue of materials, in which the whole is fully and appropriately described."



most likely to accrue in this department, may indeed deepen, but will hardly alter, the extant outlines of the great Revolution.

The Jacobin Club, as already remarked, was destined to be the soul of that monstrous portent,—and this destiny was fulfilled in a manner not less remarkable than the enormity of its effect. It was, from its first rise, the continuous and progressive representation of the abnormal principle, however it may be termed—revolutionary—anarchic—destructive—which began to work in the very heart of the business, from the moment when the ruinous state of the old system was confessed by the compelled recourse to the States-General. The various systematic means tried by political theory, within the bounds of a legitimate solution, no less than the attempts of the stationary parties—Royalists and Churchmen—to retain their advantages intact—formed the ostensible side of the problem; but in the state to which France had then sunk, this problem could not be wrought out by any of these singly, nor by any possible combination, compromise or arrangement of all or any part of them. On the other side, unnoted at first, growing up in dark, questionable, and irregular forms, gradually overcoming all surrounding influences, and revealed at last in full significance and tempestuous strength amidst the exhaustion and failure of all other influences, as the real genius of the time, there arose an unconstitutional, chance-born, self-developed entity, which has been termed Clubbism,—but which was in reality the impersonation of that demoniac or fatal spirit which inexorable Nemesis invoked to fulfil a doom towards which France had been advancing for centuries. This impulse may be seen, from the first beginning, in the *Bréton* and other similar Societies,—unconsciously expressing itself as a principle of action beyond the pale of appointed political contrivances, of whatever kind,—constantly revealing and enforcing this principle with more and more emphasis, while it absorbed on all hands the elements necessary to its growth, and threw off each of its former constituents when their active power was exhausted; thus preserving, by a strictly organic process, its continuity and expansion, amidst a perpetual change of the materials assimilated,—until it had gained its complete development, and stood openly wrestling with the system which it was appointed to destroy. The attempt of the emigrant minority, supported by foreign arms, to stop its course, while it exasperated its violence, imparted to the struggle another feature, the nobility of which the Reign of Terror itself cannot obscure. This was the assertion of the resolve, essential to national existence, to forbid the dictation of armed strangers in a domestic quarrel:—and the energy which their menace provoked saved France from the calamity of a civil war that must have ended in her dismemberment. This is the heroic part of the Revolution; and the call which roused the nation to its duty, when the risk seemed desperate, was the tocsin of the Jacobins. In short, whatever of evil and of good peculiarly marked the French Revolution, is written in gigantic characters in the history of the Jacobin Club.

Although the Professor does not expressly take this general view of his subject, it plainly results from his masterly display of revolutionary progress, on the one hand, and of the impotence, on the other, of all that attempted to check or tamper with it. He confines himself to such reflections as arise within a narrower circle, from the successive moves of this tremendous game. His explanations of these are ample and impartial; and afford perfectly safe estimates of the various successive

momenta of the subject,—the ultimate comprehension of which, however, requires a larger method of interpretation than he has attempted. Thus, his conclusions, while expressing positive truth in particulars, will often need discussion on broader grounds, in order to a complete historic generalization.

This is especially true of a class of remarks that touch the line of difference between the revolutionary force and those which successively tried to make head against it. Of such instances, a few may be extracted as characteristic.—Their aptitude to the special features of the moment cannot be denied; but these, it may be seen, are but partial expressions of a larger system of relations. The following refers to a scene early in the Revolution,—in the *Society of Les Amis du Peuple*.—

"Your decrees on the actual holders of prebends are unjust," it was answered, not without asperity.—"What, then?" coolly replied M. de Séjour; "who said that they were just?" On this point, in fact, there could be no doubt whatever; but endless fruitless complaining of this was truly not the way to alter or amend the case. "Right or wrong?" at that moment—as in all the great crises of political revolutions—the main question, alas! no longer stood on that basis. Other, and quite different, motives were now in question. Have you Power, or have you no Power, that will enable you, whether by strength of character and superiority of talent, or by the weight of your party, to strike in with vigour and effect, to control circumstances, instead of walling over them? That was the question which it now behoved every one to ask himself, and clearly to apprehend, who desired to play a part, to gain influence, and make good, maintain, and carry out what he recognized or imagined to be his just rights. He who is destitute of this power, in times of revolutionary disorder, will, though with the best of principles and the most upright intentions, but too soon become the sport of the vulgar passions of his opponents, and fall at last the victim of his own weakness.

At a later period (February, 1790), when the *Society of Les Amis de la Constitution* was fully installed at the *Jacobins*, this is the description of principles entertained by a majority of its members and of the causes of their impotence as against the more resolute minority.—

At that time, it is evident that the majority actually consisted of men who, as true patriots in the sense of the Revolution of 1789, exerted themselves to obtain and secure in a legal way, a triumph for the principles of reasonable and practicable liberty over the oppression of privilege and the obsolete and now untenable pretensions of the aristocracy. Far from any desire to favour a republic, or, indeed, from even dreaming of the possibility of a new form of government, they were, on the contrary, bent in good faith on trying to establish the monarchy and the whole state fabric on another and more lasting basis, by appropriate institutions in harmony with modern ideas. In a word, they desired the union of freedom and monarchy:—but in trying to solve this problem they fell into collision not only with those who were absolutely hostile to the Revolution itself,—not only with an extreme party in the Club, which at first was feeble enough,—but also fell out among themselves; and these contentions lamed their activity and weakened their influence. Uncertainty of vision, want of character, self-deception, such were, in the majority of cases, the causes of error which misled them in this course, and which finally made them the mere instruments of a party, with which neither their opinions nor their objects allowed them to co-operate.

From the first development of the Jacobin Club down to the crisis of its power, successive attempts were made, by dissentient parties of all colours, to gain a footing on the same ground,—all alike ineffectual, and this from a cause common to all,—want of agreement in the mass, want of hearty faith, sincerity, and self-devotion in the individuals. The *Impartiaux*, *Amis du Peuple*, *Société Patriotique*, *Amis de la Constitution Monarchique*, *Cercle Social* (*des Amis de la Vérité*), above all, the

*Feuillans*, successively broke away from the Mother society, tried to contend with it, and failed in the trial:—only confirming by their fall the credit and power of their antagonist. The "Constitutional Monarchists," a disjointed medley of self-indulgent ambition, pedantry, and selfish pretension, fell after a short exhibition of insignificance, in the most sudden and contemptible manner, hooted to death by a mob in the Jacobin interest.—

Such was the pitiful existence, and such the lamentable end, of the society. \* \* The intentions of its founders, at least, were honest, and its aim was laudable, but their powers and means were too feeble, and both were miscalculated. In this way,—it now became fully evident—there was no hope of effecting anything against the overwhelming power of the Jacobins. The whole system of the Monarchists, if it can be termed a system at all, being intrinsically vague, purblind, and equivocal, had moreover this main defect, that, while it sought to keep on terms with all parties, it was unable to command the least confidence from any single one.

Another rival club, the *Cercle Social*, founded by Abbé Fauchet, had no better exit (July, 1791), and it deserved a worse.—

These were the "*Friends of Truth*" who had, laboriously and without any true vocation, tried to plant themselves on the summit of a moral system professedly Christian, which they borrowed and abused, by the side of a philosophic theory, partly distorted, partly misunderstood; and who dreamed that from this elevation they could command the Revolution,—and all the world to boot! The beginning and end of their activity was not truth, but falsehood and hypocrisy,—and of this they were the first to bear the just penalty. Swept away by the revolutionary whirlpool, they perished in its abyss.

The relative effect of the main agencies opposed to each other is seen in the strongest contrast as the crisis draws near. The following passages refer to the time immediately before and after the mob invasion of the *Tuileries* on the 20th of June, 1792.—

While such were the petty interests that prevailed in the Ministerial circle, beyond it everything was rushing down to the inevitable catastrophe of final dissolution. It is, indeed, one of the most notable phenomena in History . . . that in so critical a state of things no power should have risen with energy sufficient to gain the command of events, and to impart life and vigour to the perishing monarchy. But it lay in the nature of this unexampled process of political annihilation, that while the consciousness of the nullity and untenable character of the extant state of things brought the prospect of utter ruin continually and positively before every eye, there arose in no quarter any clear perception as to what should be constructed, in a positive, defensible, and lasting manner, upon the fall of the old system. The creative, the conservative elements, had lost all their force,—the spirit of Negation and of Destruction had gained unlimited sway. This was the curse of an impotence which for some years past had been fighting a miserable and useless battle with the all-devouring force of the Revolution.

Of that force, the Jacobin Club (June, 1792) was now the visible organ,—

and continued to be the real focus of political activity, the lever of the all-prevailing Revolutionary movement. In proportion as the administrative power sank lower and lower into weak inaction, as the feebleness of all other parties grew more contemptible, in the same proportion did the Jacobin Club gain increased power, by the consistent tenacity with which it succeeded in repelling all attacks threatening its existence, by its widely ramified organization, by the necessity of a leading force, which, in the total break up of established relations, fell of itself at last to that body. It had become a power in the State, which derived a right, as it were, from the very fact of its existing on the ruins of the Monarchy,—and also because a continuous resolute activity gave it assurance for the future, at a time when all else was hopelessly rushing towards destruction.

Of the pitiable King, of his intriguing Court.

and of the self-deluded Royalist party,—each taking a way of its own, and all a wrong way,—it is needless to borrow the Professor's characteristic descriptions. That these actors in the terrible drama were from first to last in a hopeless, because false and mistaken, or perverse, relation to the circumstances of the time—is now universally seen and admitted. We may therefore proceed to consider the principle that, for a time, gave to anarchy the upper hand in this contest, and that produced the effects of which the preceding extracts describe some salient phenomena.

Effectual power in any great political movement will after all be found in the end coincident with supreme right; or, in other words, with the true exigencies of the case;—and that element only will finally prevail which takes the lead in the direction which they inexorably prescribe. Such was the destiny or office of the political element embodied in the Jacobin Club,—such the secret of its growth and ultimate supremacy. Whatever the motives of its members, its fluctuating materials, its odious agencies,—it was ever—as an organic whole—pressing on the great issue of the time, and so acting in harmony with its intrinsic law; while its several opponents, in their various degrees and proposed ends, were all discordant with it—were all trying more or less to evade or to annul it.

The work for which the fiat had gone out was hateful enough. It is no delicate office to cleanse an Augean stable. We must consider the state of things which met with such rude handling. Old abuses of power and privilege,—depraved morals,—a wicked church,—iniquitous law, these had swelled the measure of evil until it ran over. Famine and bankruptcy, the normal scourges of State vice, fell on a society where unbelief, disloyalty, and selfish, sensual levity festered in the upper ranks,—brutal ignorance in the lowest,—indignation and mutiny rising between them;—each and all in a ferment incapable of natural fusion by any political alchemy whatever. The season for amendment was over; there could be no revival of social growth until the field had first been cleared of the rank incumbrance which everywhere covered it. A terrible task this, no doubt, when the being of a whole nation is in question:—and it is a fixed law of the case, that the violence without which no such change can be, is itself an offspring of the abuses that make change necessary. This it is important to keep in view—in regard to the definition of Power as the equivalent of Right. The right here plainly lies in the necessity of the act, as pronounced by the infallible law of nature;—and is not affected by the instruments destined to execute it. These may be abhorred, or excused as the executioners; but the national doom which they are made to fulfil is visibly a just sentence, because in entire accordance with demonstrable Right.

All revolution bespeaks some evil past the remedies of usual law; and its first action is inevitably destructive. It was the misfortune of France that she had so much to destroy:—the canker had eaten too deep into the body politic to be salved over or to be cured by gentle means. For her the question lay between dissolution and the knife. Under an operation so fearful, where there is strength left to bear it at all, the reactive paroxysms must be appalling. The struggles of a great nation under such torture can have no regard for what is orderly or merciful. We may rather wonder that France could survive the spasm, than marvel at its violence.

Nor is such a crisis, after all, the worst that can afflict a nation, when long and deeply

diseased. It is, indeed, the only means by which the evil, when over-ripe, can be cast off so as to allow of a *naisus* towards recovery,—and there must still be intense vital force in the body to make it and live. There is a worse issue than this for depraved communities;—when ages of vice have destroyed the power of even convulsive action:—a state of helpless decomposition, in which they lie prostrate under oppressions to which their own sins have condemned them, impotent either to endure or to resist:—“*schiavi ognor frementi*.”

From the point of view thus taken, it will be seen that nothing but failure could result from the efforts made by recalcitrant parties, whether to turn the fatal course of events, or to arrest it at any point short of the goal. And also, that the intrinsic character of such attempts, whatever the possible motives of individuals, was virtually perverse and fallacious. All proceeded alike on misapprehensions of the real issue; and so not only erred in the choice of expedients, but even found it impossible to carry these into full effect. The degrees of misunderstanding were various, as were the motives,—but these, the selfish, blind, or base, as well as the more generous and sincere, all laboured under the common disadvantage of a false relation to the vital conditions of the case; and all, in turn,—plotters for counter-revolution, constitutional monarchists, dreamy speculators, venal adventurers, moderate and philosophic republicans,—fell in a vain strife, which their impotent endeavours merely served to exasperate. ‘The History of the Jacobin Club’ includes the progressive development of this supreme fact in all these several elements of resistance; attracting whatever it would assimilate in each, and throwing off and destroying the residue. Nothing, in short, is clearer in this history than the fact that France had reached a point where there was no standing on any other ground than that which the real body of the movement unconsciously took at the beginning, and by degrees came to occupy with open and decisive conviction.

To explain this process by the casual acts or omissions of parties or persons,—as if some dexterous measure taken here, or a resolute stand made there, would have given the whole business another character,—will, on consideration of the elements to be dealt with, appear but a shallow conjecture. The means for any adjustment within the scope of such possibilities were wanting; the state of general decomposition, in which the Revolution was the last critical ferment, made it impossible to recompose a sound fabric by any partial adjustment of forces until the process of total change had first been completed. It may be said—had the King been wise and resolute, the aristocracy generous and prudent, the liberals patient, moderate and united, the army firm and obedient, the people amenable to law and tolerant of present sufferings in the hope of future reform,—in other words, had there existed the qualities required to make the suggested alterations practicable, the Revolution might have been led into a course of order in this or that critical moment of its history. But on no lower terms could the contingencies in question have been realized; and it was precisely because these conditions were not in being that there was a bloody revolution instead of a peaceable reform. At whatever stage of the business, proposed on whatever scheme, the theories of a modified crisis are tested by weighing the means indispensable for their appliance: it will be found that they must have failed from the want of fit materials to act upon. Mirabeau himself—the man of all men, if there were any—who might have mastered the storm, was unable to gain any firm command

over it; and found his vigorous plans defeated by the want of the hands to work them, even during the plastic stage of the Revolution: and he died aware that his further efforts to stem the course of anarchy could have effected nothing but his own destruction.

It is to be observed, lastly, that the Reign of Democracy is not the ultimate fact in this passage of history,—although it is usually so read, not by the vulgar only. That the execution of the doom of eternal Justice upon a system grown utterly false at heart, should proceed through the republican idea, and be effected by the hands of those whom the ancient system had most wronged, lay in the particular circumstances of the case,—but rather as an accident than as an essential rule. Popular revolt, sustained by insurrection of the lower classes, is from obvious causes, a frequent mode of revolutions; but it is not their sole or indispensable mover, as some of the greatest—our own above all—have attested. The French Revolution, after all, produced none of the various special results conceived by its several actors—whether “philosophers,” “patriots,” or populace. They sought, each in their particular way of hope, the attainment of certain positive ends: while the single result, which it was actually their lot to effect, was a negative one,—the destruction, namely, of an inveterate mass of abuses, which had been “tried in the balance and found wanting.” The Democratic prize—the “liberty, fraternity and equality,”—for which so many contended, escaped their grasp at the moment when their triumph seemed complete; and the field was occupied by a power for which no one had dreamed of preparing the way. All changes since then have alike shown that mere popular supremacy, in the extreme revolutionary sense, was not the permanent fact which the Revolution was destined to accomplish; nor is its moral to be read in any express symbols of the pure Democratic creed. It is a great and decisive lesson of far wider import,—the proclamation, in characters of awful severity, of a rule of Supreme Justice, which visits accumulated wrong with accumulated punishment.

The greatness of this subject, and the importance of the work in which it is here illustrated, may excuse the length of our remarks. It is needless to regret the impossibility of giving more than a general character of Prof. Zinkeisen's book, or of dwelling on its various and interesting accessories; since it is likely to take its place at once as a standard of general reference, and so will soon become familiar to all who are occupied in this department of history.

*An Account of the Progress of the Expedition to Central Africa, performed by Order of Her Majesty's Foreign Office, under Messrs. Richardson, Barth, Overweg, and Vogel, in the Years 1850, 1851, 1852 and 1853. Consisting of Maps and Illustrations, with Descriptive Notes constructed and compiled from Official and Private Materials.—African Discovery: a Letter addressed to the President and Council of the Royal Geographical Society of London. By Augustus Petermann. Stanford.*

As Mr. Petermann justly observes, anything published respecting the results of the African Expedition, before we are in possession of the whole of Dr. Barth's materials, must necessarily be of a fragmentary character. In the mean time the geographical information, more or less precise, hitherto acquired, is a fair object of public curiosity, to which accordingly the present publication aims at giving temporary satisfaction. Numerous documents, in great measure still unpublished, have been sent home

to this seems to which been the same three portraits that port gency of latitude of the K of the recently as the a and t jectural tions of dinary to an Sahara. map, be account addition mal con form fi roborate seems, Barth, of Mr. weg,— are awa Assu general based c bound addition chief fe the cap the chie viously which latitude Benue, wara,— Chadda penetra the mos from a Bagirm the ext on the route t kerri, b west; a Lake T bited by Dr. Ov It is these n thousand have o tude of expecte cially i flexible relied c as the able to ther th advanc portant a regio barbari maps M lysis of advant portion ards on the Barth, a subse gentler



to this country; and to them Mr. Petermann seems to have had free access. His publication, which is costly in character, appears to have been carefully got up, and is published under the sanction of the Foreign Office. It contains three maps: one, surrounded by illustrative portraits and sketches, embracing the whole of that portion of Africa extending from the Regency of Tripoli on the Mediterranean to the latitude of the Bight of Biafra and the mouths of the Kowara; a second, showing the progress of the first Expedition as well as that of the recently-departed auxiliary, Dr. Vogel, as far as the southern limits of Fezzan and Ghat; and a third, like the first, in some respects conjectural, exhibiting the results of the explorations of Drs. Barth and Overweg, in that extraordinary cluster of Black kingdoms which stretches to an unknown distance south of the Great Sahara. For the construction of the frontispiece-map, besides previous materials, the published account of Mr. Richardson was available, in addition to the correspondence of his German colleagues; the observations of Dr. Vogel form fixed points by which the second is corroborated; whilst the last is chiefly based, it seems, on the map and notes sent home by Dr. Barth, with some assistance from the journals of Mr. Richardson and the letter of Dr. Overweg,—both of which travellers, as our readers are aware, have fallen victims to African disease.

Assuming this map of Central Africa to be generally correct, wherever it pretends to be based on positive information, which we are bound to do, it must be considered a valuable addition to our previous knowledge. One of its chief features is a route direct south from Kuka, the capital of Bornu, near Lake Tsad, to Yola, the chief place of Adamana, a country not previously visited or described. On this route, which extended to below the 9th degree of N. latitude, Dr. Barth crossed the great river Benue, supposed to communicate with the Kowara,—forming, in fact, the upper course of the Chadda. Other routes, all radiating from Kuka, penetrate in various directions into regions for the most part never before laid down on maps from anything but the vaguest reports—as Bagirmi, beyond which, on the north-east, lies the extraordinary kingdom of Wadai; Musgo, on the direct, but perhaps not most practicable, route to the Indian Ocean; Baber and Kerkerri, border provinces of Bornu to the south-west; and Kanem, a district to the north of Lake Tsad. This lake, with its islands inhabited by Pagans, is sketched from the reports of Dr. Overweg.

It is obvious that we must not expect from these new maps, containing routes of many thousands of miles, journeys over some of which have only once been performed, all the exactitude of an Ordnance survey; and it is to be expected that numerous rectifications—especially in cases where reports of natives with flexible ideas of time and distance have been relied on—will ultimately be necessary. So far as they go, however, they will prove valuable to all interested in African discovery, whether their chief attention be directed to the advance of geographical science, or to the important question of the spread of civilization in a region which has hitherto been the domain of barbarism and ignorance. To illustrate his maps Mr. Petermann gives us an elaborate analysis of the progress of the Expedition, taking advantage of the ample materials for the early portion supplied by the journals of Mr. Richardson, and for subsequent transactions relying on the reports and letters forwarded by Messrs. Barth, Overweg and Vogel. We may hope at a subsequent period, should the two adventurous gentlemen, whose lives have hitherto been

spared, return to afford us their well-weighed and corrected testimony, to be put in possession of far more satisfactory information; but for the present we must accept this laborious 'Account,'—published with an admission that it must some day be superseded,—as the completest contribution to Central African geography which we possess.

*The Stratford Shakspeare.* Edited by Charles Knight. Vols. I. and II. bound in one. Life of Shakspeare, Tempest, and Two Gentlemen of Verona. Hodgson.

As we have many different kinds of Poets, so we have many different kinds of Editors. The "matter-of-fact editor" is a gentleman who admits nothing until he has book authority for it. He thinks the poet even such a creature as himself. Fancy and imagination are qualities which he does not comprehend. He only comprehends lines, rules, facts, figures. He regards the products of genius either as the result of mere caprice or of mechanical activity. The "pedantic Editor" is perpetually running off into the classics, or into some less familiar region of literature, in illustration of every line and thought, every trope and illustration. He thinks we can never understand an author of our own country—of our own fertile soil and passionate blood—until we know that he agrees with some observer or notable writer of Greece or Rome, or of Scandinavia, or the far East. There are many other kinds of Editors, with a description of which we will not now afflict our readers. The class to which Mr. Knight belongs may be distinguished as that of "the genial Editor." He never, for an instant, forgets that his author was a poet. He dwells with delight upon the proofs of his genius. He brings forth to observation the highest evidences of his power. He evidently loves and reverences both the poet and his works, and it is his ambition to make everybody entertain the like feelings with himself. To the general public Shakspeare is never so delightful, his beauty never so obvious, his mighty mastery over the realms of nature and invention never so striking, the wild luxuriance of his fancy never so glorious, his depth of passion never so sublime, as when these qualities of brain and heart are set before their intellectual vision by such a critic. Every one who values Shakspeare, or desires to see him dressed up with the care that loving hearts can imagine and loving hands bestow, should buy this cheap, portable and beautiful edition of his works—the very title of which is an agreeable attraction. It has the advantages of being published in the most convenient of forms, at the cheapest of prices—one shilling per volume—and also of being printed and illustrated with all the care and knowledge which result from a life-long study, under the guidance of an intense, but by no means of an indiscriminating, admiration.

*Remains of the Late Edward Copleston, D.D., Bishop of Llandaff: with an Introduction, containing some Reminiscences of his Life.* By Richard Whately, D.D., Archbishop of Dublin. J. W. Parker & Son.

THIS is a volume which will interest all reading and thinking men; though, looking back to the biography of the Bishop of Llandaff by Mr. Copleston, published in the year 1851, and to the want of matter which was therein apparent [*vide Athen.* No. 1235], it must be regretted that its substance was not incorporated into the memoir, instead of appearing by way of supplement. The time and form selected by Archbishop Whately inevitably give to his "Reminiscences" a certain explanatory,

apologetic, controversial tone, which, besides rendering them incomplete in themselves, and constantly taking attention back to the former Memoir, makes uneasy reading—(we know not how better to express ourselves). True it is, that most of the subjects of the Archbishop's "Reminiscences" are vexed questions of religious discipline, State regulation of morals, collegiate government, and the like:—in regard to which he is honourably anxious to make clear the views expressed, and the part taken, by Bishop Copleston, as a tried and true friend should do. Since it is hardly possible to touch any of these topics without being tempted into annotation, protest,—controversy, in short,—we must hand the "Reminiscences" over to those whose more immediate function it is to weigh, to argue, and to discriminate on the Maynooth grant,—on the Hampden heterodoxy (so called),—on the law of marriage with a deceased wife's sister,—on that schism (which seems to bystanders at once so significant and so frivolous) called Tractarianism,—and one or two other similar points of debate. The extracts from the Bishop's 'Common-Place Book,' which come next, will furnish good matter for special analysis, though the bulk is small; but they furnish, also, their quota for the general reader, as the following pleasant piece of ingenuity (notes inclusive) will prove.—

"*Etymology.*—The affinity of words is by no means to be rejected because it is remote. If each step in the pedigree be clearly established, the connection is as certain as if it consisted of but one or two stages of descent. Thus *Journal* is undoubtedly derived from *Dies*. *Dies*, *Diurnus*, *Giorno*, *Diurnal*, *Journal*. Lord Clarendon, in his *Life*, uses *Diurnale* in the sense of *Journal*. *The Arches* is a vulgar name with seamen for the *Archipelago*, which is itself a corruption of *αἰρετός πῆλαγος* (Milton's 'History of Greece,' vol. I.); *Charter-house* from *Chartreux*; *Postmaster*, at Merton College, from *Portionista*. These corruptions are similar to those in daily use among our seamen, when they assimilate the name of a ship to some word already familiar. Bellerophon, Bully Ruffian; Bienfaisant, Bonney pheasant. So Bologne Mouth, Bull and Mouth; Belle Sauvage, Bell and Savage. This is an important principle for the Etymologist to notice. It solves many phenomena in language. *E.g.* *Bridgewater*, a town in Somerset, is corrupted from *Walter de Burgh*; *Sparrow grass* from *Asparagus*; *Cucumber*, from *Cucumis*; *Biscakes* from *Biscuits*; 'please the pigs,' from 'please the pix,' or sacred box in which the host was kept; country dance, from *contredanse*.

Quelques choses ... Kickshaws.  
Hoc est corpus ..... Hocus pocus.  
Another guise ..... Another guess.  
Sucre Brulé ..... Barley sugar; and yet the French say sucre d'orge.\*  
Buffetier ..... Beefeater.  
Euripus ..... Egripos, Negropont.  
Oyez ..... O yes!  
Chaussée ..... Causeway.  
Il Janitore ..... John Dory.  
Girasole Artichoke... Jerusalem Artichoke.  
Chacal ..... Jackall.

Toad-eater, from the Spanish *todito*, a familiar diminutive of *toto* (*toto*), one who does everything for you—a *fac-totum*—a frequent member of the Spanish household. The word *ta panta* (*τὰ πάντα*) was the name for a similar personage at Rome. (See *Petronius*.) Hence, too, the universal corruption which once prevailed in our language of the old genitive case. 'The King his' for 'King's,' &c.

\* "Originally it was barley-water, sweetened with sugar (a common remedy in coughs) boiled down to an extract. And some such is still made.—Ed."

† "I have heard an ingenious person object (and I think justly) to this etymology, and derive the word from the animal 'toad,' which I think equally improbable. Both seem to me to have overlooked a simple and obvious derivation. One element in etymology, which is not to be lost sight of, is the tendency to contract or otherwise alter in pronunciation any word of which the utterance would be either profane or disgusting. *E.g.* 'Od's my life'; 'Gad'; 'Lud'; and many others.—Ed."



This was at length so established as to give rise to a further corruption, *her* being substituted, in the case of a woman for *his*. An example of this principle that, if we set out wrong, superior talents and learning only lead to greater error. *Optimum quodque corruptum fit pessimum*. Hence in MSS. an ignorant copyist, though he wrote a word without meaning, or perhaps no word, was often nearer the original than a more learned scribe, who, dissatisfied with a corrupt and unmeaning reading, changed it to one that had at least some meaning, though not the true one. The proneness to assimilate an unknown word to a known one is visible in MSS., and is the source of many errors. The ancients seem to have been more careless in etymology than in any other subject of human research. Wherever any similitude strikes Aristotle or Cicero, for instance, between the sound of two words, which have also some affinity in meaning, however remote, they do not scruple to pronounce that the one was derived from the other, especially if such an etymology tends to illustrate or confirm their argument. Thus Aristotle ('*Nic. Ethic.*' b. v.) derives *σφροσύνη* from *σῶζειν τὴν φρόνησιν*: in another place *ἦθος* from *ἔθος*. But the most remarkable collection of these forced and arbitrary derivations, founded on no principle, but merely resemblance of sound, is at the end of his work *De Mundo*, the whole chapter *περί τῶν τοῦ θεοῦ ὁμοιωμάτων*. The Stoics were specially remarkable for such etymologies. Thus also the Greek Fathers derived *pascha*, which comes from the Hebrew signifying *passover*, from *πάσχειν*, because then Christ suffered. (Chrysostom, Hom. 4, in. 1, ad Tim.) So did Irenæus, Tertullian, Lactantius, and Gregory Nazianzen. Augustine derived *εὐαγγέλιον* from *εὖ* and *βόλος*. (See Edwards 'On Truth and Error,' p. 191.) 'That unspeakable spirit of absurdity which always came over even the most sagacious Greeks and Romans the moment they meddled with etymology.' (Niebuhr's 'Rome,' vol. i. p. 18, transl. 1828.) The same idea had often struck me. It was not till the commentators on Shakspeare and H. Tooke investigated the English language in its rude state, and traced its changes, that the great importance of *authorities* in etymology was known. Thus Warburton explains *Morris*-pike in Shakspeare, by Maurice-pike, because Prince Maurice being the first general of the age, the weapon took its name from him. Farmer, however, found the very word in the same sense in writers long before Prince Maurice; and it is certainly a corruption of Moorish pike, as *Morris*-dance is of the Moorish dance."

Following the extracts from the 'Common-Place Book,' Archbishop Whately has here collected and published thirteen sermons and two lectures by Bishop Copleston,—enriching the volume with accompanying notes and considerations of his own: and thus adding another to the outpourings of a full and active mind, without, it should be added, any undue interposition of himself betwixt his subject and his reader. From one of these sermons, that on 'Christian Liberality,' we must draw a passage, with which we have been struck, as a sensible and calm statement of a matter in which both Art and charity have been dragged awry by the humour of the time.—

"I proceed to the consideration of that pleasing branch, of church service which calls in the aid of music, and makes that divine art subservient to the ends of devotion. In this respect, too, the wisdom and the moderation of our Reformed Church are strikingly exemplified. Instead of rejecting this auxiliary, and confining its province to the singing of psalms and hymns by the whole congregation as was the wish of the Puritans, and as is the practice of nearly all the Reformed churches of the Continent, we have wisely retained both vocal and instrumental music, cultivated and refined by professional skill, as an useful and edifying part of public worship. Careful indeed were our first Reformers, and careful ought we to be, not to suffer it to encroach beyond its proper province, which it is always prone to do, if not kept under due control; careful not to let it become a mere display of skill, or a gratification of the taste of the hearers, or an occasion of critical

study and emulation; but entirely conformed to the spirit of our religion, conducive solely to devotional feeling; the handmaid and not the rival, much less the mistress of a liturgy. Even in this restricted province there is large opportunity given for the cultivation of the art, and for the adaptation of it to the character and circumstances of the congregation. In a remote village and in a crowded town we should not desire to have precisely the same choir. In general, I should say, that some parts of this accompaniment might be addressed merely to the excitement and the direction of devotional feeling; while other parts, and those, perhaps, the most considerable, ought to be such as would assist only, and encourage, and regulate the singing of the whole congregation. This latter object is at least equal in importance, if not superior, to the former. Neither of them ought wholly to supersede the other; but if we are driven to the alternative of choosing between them, I have no hesitation in saying that congregational singing should have the preference. Even this, however, may be greatly improved and encouraged by a due exercise of the other. 'I will sing with the spirit, and I will sing with the understanding also,' is a sacred principle. Without this, the music of the church rises not above the music of the theatre. It may refine, and exalt, and purify our affections, but it will not aid the preaching of the Gospel,—and sometimes it has been known to interfere with it; but, kept in due subordination to that principle, it may become, and it often has become, a powerful conductor in the cause of pure religion."

We would have all whom Chants Gregorian and 'The Psalter' concern lay to heart such passages as this, and such teachings as are to be found in the Rector of Liverpool's Lectures, since the truths they contain and indicate may carry their common sense unharmed through the midst of "that sound and fury" which have been conjured up on the subject.

#### OUR LIBRARY TABLE.

*Nannette and her Lovers*. By Talbot Gwynne. (Smith, Elder & Co.)—'*Nannette and her Lovers*' is a carefully written story, with no slovenly scenes or ill-proportioned incidents; and it is on the whole a trim, well-executed piece of literary work. Placed, however, beside Madame Sand's '*Petite Fadette*' and '*La Mare au Diable*,' the difference between them and the work before us is at once felt. '*Nannette and her Lovers*' does not come up to their mark,—the poetical element is lacking: it is a clever story, but it suggests nothing more than what it tells. The scene is laid at St. Elog, in Normandy, at the period of the first Revolution, 1793, where a band of revolutionary patriots make a midnight inroad into the neighbourhood,—burn the château—murder the priest at the altar—and carry away a number of victims for the guillotine. The whole of this night scene is remarkably well done: the last moments of the parish priest is the most effective and touching incident in the book. Poor *Nannette's* innocent hopes and prospects in life are all swept away: she was on the eve of marriage, but priests and marriage are abolished, and she will not listen to a civil contract. A requisition for all the unmarried men to serve for soldiers comes to the village, and her marriage is further off than ever; for not only Antoine, her betrothed, is taken away, but along with him Arsène Potier, who has been secretly in love with her all his life,—and who deserves her a great deal better than Antoine, if in matters of love any favour went by merit. *Nannette's* simple fidelity and earnest desire to act up to all the good old curé has taught her, make the charm of the book. She remains at home in hard labour, poverty, and an unwaning love to Antoine, hoping only for the period when the priests will be restored that she may be married to Antoine. That worthy, however, soon shows the stuff he is made of; and the gradual development of the flashy, worthless military scamp out of the innocent-seeming rustic is extremely well done. There are spirited descriptions of a soldier's life of that period: indeed, all the details are very cleverly got up. Of course, in the end, *Nannette* is delivered from

the misery of loving a man so exceedingly worthless, and marries Arsène, and lives as happily as she has deserved. The true retribution, which makes a man reap as he has sown, overtakes Antoine. All deductions made, our readers will find this a story worth reading.

*The Lamplighter*. (Clarke, Beeton & Co.)—Here we have another American reprint, issued under a fine flourish of trumpets. It is written somewhat on the model of 'Queechy' and 'The Wide, Wide World,' but it is of inferior quality to those works. The first hundred pages, giving a picture of 'Gerty's' miserable childhood with Nan Grant,—her rescue by Uncle True, the Lamplighter, who adopts her,—is lifelike, and good of its kind. But when it becomes necessary to put Gertrude through her paces as a regularly bred heroine, the story falls off, and becomes both feeble and commonplace. Gertrude, "in a beautifully-fitting dress of spotted muslin, which displayed her taper waist to advantage," is one of those diluted angels so plentiful in semi-religious novels. The incidents and properties have all been used threadbare in the service of the Minerva Press in England. There are misunderstandings, productive of dreadful misery,—half-heard conversations, which complicate everybody's business,—and parties reported to be dead, who are alive and well. There is a second good heroine—of the crushed Lilly genus—in close friendship with Gertrude, and they lead a persecuted life together under the lady's step-mother and her daughters,—until the tide of things turns, and Good Fortune has time to reward their virtue. Gertrude finds her father, and a large fortune, and marries the man she has loved from childhood; whilst her friend, who was supposed to be in such fragile health that she had only a little while to live, marries her early lover, from whom she had been estranged, and who is no other than Gertrude's father himself! Everything is cleared up—and explained—and forgiven, whilst an unlimited allowance of barley-sugar felicity is bestowed upon everybody. The style is full of Americanisms, whilst there is an effort after a faded European conventionality, which gives it an air like a second-hand ball-dress. If the author would eschew all this finery, he might write a book which would be good from the beginning to the end,—and such as we should be glad to read.

*The Art of Cleaning, Dyeing, Scouring, and Finishing on the most approved English and French Methods*. By Thomas Love. (Longman & Co.)—Until we read this book, we had no idea of the importance of the London dyer;—for we are told that there are above three thousand master-dyers within ten miles of St. Paul's, whose business it is, among other matters, to re-dye vast quantities of ladies' dresses which have been injured by exposure in the handsome shops of our metropolis. These, with others mildewed, or damaged by shipwrecks and fires, and a variety of other causes, are all sent to be cleaned and re-dyed, to *sell as new*. Under these circumstances, it is evident that a good practical treatise on the Art of Dyeing must be valuable. Of such a nature is the present work, and the writer has had the advantage, not generally enjoyed by authors of practical treatises of testing by actual commercial experience the various modes of dyeing which he recommends.

*New English-Italian and Italian-English Dictionary*.—[*Nuovo Dizionario Inglese-Italiano ed Italiano-Inglese*]. By John Millhouse. (Rolandi.)—A medium between the pocket and the large dictionary, containing all the words that are in general use, with a good supply of idiomatic phrases. It is adapted to the actual state of society, with all its most recent improvements. Hence it includes such words as *steam-engine, steam-boat, railway, electric telegraph*, &c. in the varied combinations which they help to make up. Mercantile terms and phrases are also given and correctly rendered, which is a great convenience. The English-Italian appears to us inferior in execution to the Italian-English part,—indeed, the English throughout needs careful revision. This is a point of less consequence to Englishmen than others, because they are in little danger of being misled, but even for them it is a drawback, while

\* \* \* Moral, however, does come from 'mor.'—Ed.

to foreigners it is a serious disadvantage. We wish the English and Italian had been printed in different type, that the reader might more readily distinguish the one from the other at a moment's glance. It is right to mention that the price of the work is moderate, considering its size.

**Modern Husbandry: a Practical and Scientific Treatise on Agriculture.** By G. H. Andrews. (Cooke.)—In the ardour of men of science to apply their discoveries to practical purposes, there can be no doubt they frequently overshoot the mark, and promise to themselves and others what never can be realized. The practical man is thus often deceived, and he turns from science with disgust, and falls back upon the empirical practices of his business or profession with the belief that science can do nothing for him. But what, after all, is science but knowledge? and all knowledge must in the end be beneficial in every branch of human industry to which it is applied. Thus it is that a candid critic, looking on at the mistakes of the philosopher and the obstinacy of the practical man, can still discern advancement as the result of knowledge. No department of human industry more clearly exhibits this than that of agriculture. In spite of the absurd visions of increasing plenty held out by the chemist, and the dogged adherence to old and ignorant methods of procedure on the part of the farmer, our farms are being improved. Land that a few years ago was barren, now yields a profitable return for the capital and intelligence exercised on its culture. Two blades of grass grow in many places now where twenty years ago only one could exist, and with this a double quantity of stock is kept on the same spot. That the methods by which these desirable results have been obtained can be communicated, is proved by the multiplication of Agricultural Societies, Farmers' Journals, and a literature exclusively devoted to these subjects. The present volume, by Mr. Andrews, is devoted to the detail of the improvements introduced into modern husbandry. It commences with a chapter on the geological nature of the farming districts of England, showing how the soil must be influenced by the geological formation it covers. He then passes on to the various details of farm management. In his remarks on the management of crops, the feeding of cattle, and the nature of manures, and other details, he displays a very sound acquaintance with modern science in these departments of agriculture. But whilst alluding to the results of scientific research, his book is not intended in any way to teach the abstract principles of science. It is a thoroughly practical book, and one that cannot be read by the young farmer without considerable advantage. It is illustrated with woodcuts of animals and rural scenes, which are not merely useful as assisting the reader to understand the text, but are really very pretty pictures by first-rate artists.

**Thucydides, Book VI., from the Text of Bekker.** With Notes chiefly Grammatical and Explanatory. By the Rev. Percival Frost, Jun., M.A. (Cambridge, Macmillan & Co.)—The object aimed at by Mr. Frost is one of paramount importance, though not commonly appreciated as it deserves. He endeavours to promote strict accuracy of translation,—the intellectual processes involved in this acquisition constituting, in his opinion, one of the chief advantages of the study of Greek. For this purpose he bestows especial, and indeed almost exclusive, attention upon the explanation of particles, the force of compounds, the different shades of meaning conveyed by different tenses and forms of the same verb, the various significations of prepositions according to their construction, and other matters which experience has convinced him need explanation to prevent mistake. All this he has done in a highly satisfactory manner, not merely stating the force of prepositions in composition and particles in certain phraseological combinations, but pointing out how they come to have this force, which is much more useful to know and much more difficult to learn without assistance. His translations of passages likely to be either slurred over or misunderstood are admirable exemplifications of that accuracy which he endeavours to assist the reader in acquiring. If there be any fault in this edition, it is that it is too exclusively

grammatical. We cannot suppose the editor would wish Thucydides to be studied in so narrow a spirit as he is here treated. No doubt he would refer the student to other works for historical, geographical, and political observations, but we think he ought to have included these matters in his own, even if he did not give them any great prominence. In its present form, it is too much of a mere school-book, containing many things to be found in ordinary grammars and lexicons, and not enough of other materials to be of service to a youth who has had a grammar-school education.

**A Practical Grammar of the German Language.** By L. M. Tushmann. (Simpkin, Marshall & Co.)—In the sense of being unscientific this may be called a practical grammar, but we doubt whether it is likely to be of much use in practice. If some grammars are, as the author seems to think, overladen with rules and exceptions, this is certainly deficient in them,—indeed, they are all but entirely excluded. Examples without rules are worth very little. We defy anybody to learn German well from such a grammar as this alone. Yet it may be used with advantage in connexion with a systematic work explaining the principles of the language. The conversations and commercial correspondence are good.

Among the numerous aids to a knowledge of French which are constantly issuing from the press, the *Introduction to French Prose*, by C. L. Laséque, deserves a passing notice as a useful manual. Another little educational work which may be employed with advantage in the instruction of young pupils, is *Chapters for School Reading and Home Thought*.—The *Manual of Method, for the Use of Teachers in Elementary Schools* contains many hints worthy the attention of those for whom it is designed.—It is beyond our province to say more of *Comptium, or the Meeting of the Ways at the Catholic Church*, than that it is a discursive defence of the Monastic system, interlarded with quotations from every variety of source—Scripture, the ancient Fathers, the classics, and modern works in prose and poetry, good, bad, and indifferent—in almost as great abundance as Burton's 'Anatomy of Melancholy.'

Among the small publications before us, bearing on the events of the day, is a stirring sermon, entitled *England, Turkey, and Rome*, preached on the embarkation of the Guards for the East by George Croly, LL.D.—Mr. Constantine Simonides publishes the *Panegyric of that Holy, Apostolic, and Heaven-crowned King Constantine the Great; composed by his Head Logothetes Constantine Acropolit; faithfully copied from the MSS.*; and, having dedicated his work to those who "bear him no good will," boasts that it is an accurate transcript of the original, including all its errors, even those of punctuation.—A considerable number of pamphlets discuss one of the most important questions of the day, Education. The Rev. George Jamieson in his *Education Question Philosophically and Practically Considered in its Bearing upon Individual Development and Social Improvement* defends the interests of the Church with a disagreeable affectation of philosophical language.—A similar topic is far better treated by a "Practical Educator" in a letter *On the Parochial Schools of Scotland: their Past and Present State*.—Dr. Roth, in a letter to the Earl of Granville, maintains the *Importance of Rational Gymnastics as a Branch of National Education and as a Means of Elementary Instruction*.—The monitorial system of Harrow School forms the subject of two pamphlets.—*A Few Words on the Monitorial System*, by One who was once a Monitor, and *Observations on the Abuse and Reform of the Monitorial System, with Letters and Remarks*, by the Earl of Galloway.—Other questions of the day are elucidated with more or less success in *The Religious Disabilities of our Catholic Prisoners considered, with a View to their Removal, in a Letter to the Viscount Palmerston*, by Frederick Oakeley, M.A., Visiting Priest at the Model Prison, Pentonville, ably and temperately written.—*The Electoral System as it might be; or, a Final Measure of Electoral Reform for England and Wales*, by Ernest Lucy, calling for no particular comment as it is not likely to attract the attention of statesmen.—*Thoughts on the Proposals*

for the Improvement of the Civil Service and for the Granting Diplomas, through the Agency of the Institutions in Union with the Society of Arts, by the Hon. and Rev. Samuel Best: useful to consult.—*A Proposition to constitute a People's Society of Nobles and all Classes as a Mediation in the Matter of Strikes and Lock-outs, and as a Medium for arranging and adjusting all Present and Future Differences*, No. II., in which Mr. Luke Hansard creditably perseveres in his attempts to find a settlement of this difficult question.—Mr. Robert Owen, also, perseveres in giving out the light, which the world will not see, in Part I. of *The New State of Existence of Man upon the Earth*: to which are added, an *Outline of Mr. Owen's Early Life*, and an *Appendix containing his Address*.—Quaintness and earnestness are the characteristics of Mr. Joseph Wright's *Natural Capabilities of Man briefly considered with especial Reference to the Question of Human Accountableness; containing Introductory Remarks on the Puro-Adamite State*; which is all we can say for his production.—An anonymous writer in *London the Subject of Fearful Prediction, contained in the Revelation of St. John*, revenges himself for our resolve to humble the pride of Russia by understanding the Apocalypse against us. In spite of three warnings—the destruction of the Houses of Parliament, of the Royal Exchange, and of the Armoury of the Tower—it appears that we persevere in our evil ways and are going to be destroyed. If we make haste and submit to the Czar, the writer will prove that St. John prophesied conditionally.—*Table Talking and the Parsons*, by the Fox of Ballybotherem, is a satire, without much point, against the Church of England.—In strange company, we mention *The Steady, Unmistakeable Signs of the Approach of that Deadly Scourge, the Cholera*, four pages of useful and impressive warning.—*An Attempt to show that Light, Heat, Electricity, and Magnetism are Effects of the Law of Gravitation*.—*Decimal Coinage, what it ought and what it ought not to be*, by One of the Million.—*Cretins and Idiots: a Short Account of the Progress of the Institution for their Relief and Cure*.—*Una Visita all'Aberberg, 10 Settembre, 1850*, by the Physician Sella Alessandro da Torino, also on the subject of cretinism.

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## UNDER MY WINDOW.

Under my window, under my window,

All in the Midsummer weather,

Three little girls, with fluttering curls,

Flit to and fro together:—

There's the Bell, with her bonnet of satin sheep,

And Maud, with her mantle of silver-green,

And Kate, with the scarlet feather.

Under my window, under my window,

Leaning stealthily over,

Merry and clear, the voice I hear,

Of each glad-hearted rover,

Ah! sly little Kate, she steals my roses,

And Maud and Bell twine wreaths and posies,

As busy as bees in clover.

Under my window, under my window,

In the blue Midsummer weather,

Stealing slow, on a hushed tip-toe,

I catch them all together:—

Bell, with her bonnet of satin sheen,

And Maud, with her mantle of silver-green,

And Kate, with the scarlet feather.

Under my window, under my window,

And off, through the orchard closes;

While Maud, she flouts, and Bell, she pouts,

They scamper and drop their posies;

But dear little Kate takes naught amiss,

And leaps in my arms with a loving kiss,

And I give her all my roses.

T. WESTWOOD.

Brussels.

## ROBERT JAMESON.

THE position which Professor Jameson had occupied in the world of science for more than half a century was such, that an especial notice of his position, as a natural philosopher, is scarcely required. Since the death of Dr. Walker, in 1804, Robert Jameson filled the chair of Natural History in the University of Edinburgh, which by his death is again become the subject of anxious consideration to the younger naturalists; many of whom pursued their studies under the late Professor's guidance. Robert Jameson was born in Leith in 1773, he had at the period of his death consequently reached his 81st year. He was educated for the medical profession, which he appears to have abandoned at an early period for the study of Mineralogy. So ardently was this science pursued by him, that finding himself unable, in Scotland, to obtain all the knowledge of a pursuit which was then assuming much importance under the directing mind of Werner, he placed himself as a student at Freyburg, in Saxony, where he remained for two years. Werner had here established his school, and Jameson, under his guidance, and in companionship with Humboldt, became thoroughly imbued with the Wernerian philosophy, which he clung to amidst the conflicts amongst the disciples of the new hypothesis with much zeal, constantly devoting his pen to the defence of his master.

On his return from Freyburg in 1804, Robert Jameson was appointed Regius Professor of Natural History in the University of Edinburgh, Lecturer on Mineralogy, and Keeper of the Museum. To the duties connected with these important appointments Professor Jameson devoted himself with all the zealous energy of an active mind, until the infirmities of age compelled him to a comparative repose. A distinguishing, and in those days, a most important and rare, feature in Prof. Jameson's mind, was its essentially practical tendency. This was manifested in all his works. We find him publishing, in 1798, 'An Outline of the Mineralogy of the Shetland Islands and of the Island of Arran, with an Appendix containing Observations on Peat, Kelp and Coal'; and again in 1800 appended to his 'Outlines of the Mineralogy of the Scottish Isles,' we find a long account of the national value of these products. In 1808 Jameson published his 'System of Mineralogy, comprehending Oryctognosy, Geognosy, Mineralogical Chemistry, Mineralogical Geography, and *Economical Mineralogy*.' Under the operation of this practical mind a collection of Geological and Mineralogical specimens of the most complete character has been formed. This was a sacred store to Prof. Jameson, which he has for many years guarded with so much care, that for

the purposes of instruction it became almost useless. Since it is determined to found a National Museum of Practical Geology and Agriculture in Edinburgh, this valuable—this unique—collection will now become available to the public, and form indeed an appropriate Memorial at the same time of the purely practical character of the man by whom it was originated and brought to its present state of completeness. All the specimens within the walls of the present Museum, and many thousands besides, have been arranged and placed by his own hands. The correspondence carried on must have been enormous before such a collection could have been brought together, and the expense both of money and time very great. The vast collections of all the branches of natural history, not only in the East and West Museums, and many stored up in the store-rooms are enormous. We understand that there are nearly 40,000 specimens of rocks and minerals, geographically arranged; 10,000 specimens of fossils; 800 specimens of crania and skeletons; 8,000 birds; 900 fishes and reptiles; 900 invertebrate animals—the collection of insects very large, consisting of many thousand specimens; 300 specimens of recent shells. The collection of drawings, casts, models, geological and geographical maps, and instruments used in the survey of countries, is very fine.

In 1819, Prof. Jameson, in connexion with Dr. (now Sir David) Brewster commenced the publication of *The Edinburgh Philosophical Journal*; which has been regularly published quarterly since that time. At the end of the tenth volume, Jameson became the sole editor; and he conducted it to the day of his death with great ability. As one of the organs of communication between the scientific world and the public, *Jameson's Edinburgh Journal* has always commanded a most important position,—the practical and popular character of his mind giving to this periodical a tone and colouring which was more agreeable to the multitude than that which ordinarily distinguishes our scientific literature. Prof. Jameson was the author of several other works on mineralogy and geology,—and numerous papers written by him will be found in the *Wernerian Transactions* and in *Nicholson's Journal*. He was a member of nearly all the scientific Societies of Europe, and of several in America. He owed these honours—the only ones in this country to which a man of science can aspire—to his earnest and practical character.

Prof. Jameson was practical—and anxious to be useful—in days when science and practice stood apart as if they were two repellent forces. He did much towards neutralizing these states,—and was one of the pioneers to whom we are indebted for that union of science and practice which is the prevailing topic of our own time. Let us hope, that the naturalist who may be selected to fill this important chair will be no less devoted to minister to the useful applications of the Natural History Sciences, without in any way sacrificing the higher office of a seeker after truth and an interpreter of Nature's mysteries.

## ON BIOT'S DATES FOR THE REIGNS OF THOTHMES III. AND RAMESES III.

In the *Revue Archéologique* for February 1853 an account is given by M. de Rougé of some astronomical data collected by him from Egyptian monuments. They were submitted to M. Biot, and that distinguished astronomer calculated the periods indicated by the monuments, and has given the results to the learned world in Vol. XXIV. of *Mémoires de l'Académie des Sciences*. Sanctioned by such high authority, these dates have, up to this time, passed current, unexamined and unquestioned, as positive acquisitions to our stock of chronological knowledge. I cannot, therefore, refrain from stating on what grounds they appear to me equally unsound in their basis and inconsistent with historical probability in their application to recorded facts.

They are unsound in their basis, because the date of the astral phenomenon referred to in the inscriptions—the heliacal rising of Sothis—is computed for the latitude of the place in which the

monument was set up, as if the monuments themselves were memorials of a local astronomical observation; whereas they are nothing of the kind. That of Thothmes III., the Calendar of Elephantine, is a notification of the movable civil calendar day, Epiphi 28, on which the festival of the "Manifestation of Sothis" fell due at the time. It is, therefore, partly a *chronological* and partly a *liturgical* memento. To calculate the date of such a coincidence by the local latitude of the monument is a refinement of scientific precision which in the present instance defeats its own purpose, because it is at variance with the well-authenticated practice of the ancient Egyptians in dealing with sidereal or liturgical elements of chronology. All the notices of the Sothic period which have reached us from antiquity, namely, those of Theon of Alexandria, and of Censorinus, the concurrent dates of the Roman time, and of Ptolemy's Astronomical Canon, are unanimous in assuming, for the initial point of the cycle, the phenomenon as observed in the latitude of Heliopolis. The day given is July 20th, O.S.—the periods, B.C. 1325 and A.D. 136. This result is considered to hold good for all Egypt, though it is physically true only in the Delta. Common sense would lead us to look for the practice we thus find proved as fact. For since the heliacal risings of stars, on stated days different according to latitude, formed the basis of the Egyptian method of marking time and regulating feasts, a fixed standard of latitude to which the priests could reduce all local observations relating to that method, must have been as necessary to its precision and its consequent utility in ensuring religious uniformity, as a like fixed standard of longitude is necessary to our astronomical and geographical operations. Do we insert observations made at Edinburgh or Plymouth in the 'Nautical Almanac' without first adapting them to the standard of the Royal Observatory at Greenwich? Is the longitude of every county map reckoned *ad libitum* from its chief market-town? Is it at all likely that the Egyptians would have committed the equivalent absurdities of dating the first year of the Sothic cycle, or any of its subdivisions, twenty years earlier at one end of the country than at the other,—or of celebrating the great annual festival for the "Manifestation of Sothis" on a different day in each province of the empire?

We assume no arbitrary position, but only follow the Egyptians themselves, both in assuming a fixed standard of latitude as the basis of their chronological notation, and in selecting the particular one of Heliopolis. There, Eudoxus and Hipparchus laid the foundation of astronomical science by remodelling the rude materials accumulated during unnumbered centuries by the stargazers and astrologers of a primeval age. Nay, so ancient is this central college of learning, that we find the "First over the Astrologer-house of Heliopolis" mentioned as early as in the Hieratic Papyri of Seti-Meneptah I., among the most noted functionaries of the day.

If, then, we make any other latitude than Heliopolis the basis of a datum purely chronological, we start from a wrong foundation, and cannot escape being fixed to a false position.

It will be easy to demonstrate by a *reductio ad absurdum* that Biot's dates would be suicidal by their historical consequences, even if the mistaken datum of computation had not sufficed to render them exceedingly suspicious.

His date for Thothmes III. being set at B.C. 1445, and that for Rameses III. at 1300, gives an interval of 145 years. There are eight intermediate kings in lineal descent:—Amenhotep II., reigned 11 years; Thothmes IV., 10; Amenhotep III., 22; Horus, 37; Rameses I., 1; Seti-Meneptah I., 30; Rameses II., 66; Seti-Meneptah II., 20. The long reign of Rameses II. is authenticated by his sixty-second year being found on monuments. We should thus have only fifty-nine years left for his six predecessors, whereas Manetho's figures give a total of 111 years. Now the long minority which opens the thirty-seven years' reign of Thothmes III. shows us that he was not above fifty at his death, on the one part; while on the other part, there is monumental proof that



Seti-Meneptah I. also cannot have lived less than fifty years, since he drove the Shasu from the Delta in his first year, and was old enough for his eldest son to be a grown-up youth in his campaign against the Horites. From these premises, which would place the births of these two kings respectively at B.C. 1495 and 1435, it would follow by Biot's dates that the six kings between Thothmes III. and Rameses II. must have been born when their fathers were ten years old!

There is no escaping this absurd issue by assuming collateral reigns, for the Tablet of Abydos, which gives these six reigns, is universally admitted to represent a true lineal succession. Twenty years between each generation is the least that can be rationally assigned, and that is about the average which Manetho's sum of 111 years allows.

Far be it from me to impugn the scientific skill of so eminent an astronomer as Biot in the calculations that lead to so ridiculous a result. It is only by an error of judgment in the selection of his fundamental datum—an error totally independent of his learning and high standing as a mathematician—that he has been misled; and by the power of his name would draw many after him in the wake of the same error, if it were not clearly and openly exhibited. A great man cannot commit a small mistake.

The Calendar of Elephantine certainly does give a very definite date for a year of Thothmes III.; and being the only Egyptian monument at present known, sufficiently precise in its expression to do so, its value as a chronological pivot for the positions of the eighteenth and nineteenth dynasties can scarcely be overrated. The 28th day of Epiphi is named as the day on which the festival of Sothis was celebrated throughout the kingdom. Owing to the exact coincidence in ancient times between the Sothic and Julian years, the star, in a given latitude, always rose heliacally on the same Julian day. The beginning of the Sothic cycle is the year in which the 1st day of Thoth fell on July 20th, the day of the heliacal rising of Sothis at Heliopolis, and 15th day after the summer solstice—B.C. 1325. The Thothmes Calendar shows a difference of position, of thirty-eight days, equal to 152 years. Therefore, the date given by the monument is 152 years before the beginning of the Sothic cycle—B.C. 1477—reckoning by the Egyptian standard of latitude, the Astrologer-house at Heliopolis.

In Biot's next date, for the period of Rameses III., a double correction is required, or the removal of the Thothmes date; even taking it for his last year, would only leave ninety-one years between him and Rameses III.;—barely fifteen years per generation.

M. de Rougé and Biot's date for Rameses III. is deduced from a passage in the Calendar of Medinet-Abou: "Beginning of Thoth, manifestation of Sothis, day to do duty to Amen-Ra king of gods." As Champollion interprets "the beginning" prefixed to a month, as its first day, M. de Rougé takes this reference to denote the beginning of the Sothic cycle itself, and that it must synchronize with the reign of Rameses III., and infers that the datum corrected for the period when the phenomenon occurs in the latitude of Thebes, places his reign at 1300 B.C.

This monument, like the former, is a chronological memento of a festival-day, to which all the above observations on the calculations from the Elephantine Calendar equally apply; with the additional fallacy of reckoning the date of the cycle from various latitudes, and so giving it as many beginnings as there are Egyptian provinces. If we are to infer from this monument that Rameses III. reigned at the beginning of the Sothic cycle, we must put back his accession to 1325 B.C. on the same grounds that we put back the date of Thothmes III. to 1477; and we then fall again into the preposterous absurdity of assuming six generations only ten years apart.

The second false position in this date consists in assigning the chronological issue, by whatever latitude computed, to the reign of Rameses III. If we will grant that these so-called astronomical calendars are just as likely to be documents of an

astrological character, and consequently just as likely to mark the relative configurations of the times, stars, and festivals at the birth, or the death, as at the accession of their royal subject, the whole difficulty created by this date vanishes like enchantment.

The account I gave above shows that it is historically impossible to make the year 1477 of Thothmes III. any other than his last year. May not the Calendar of Elephantine be meant to commemorate the configurations that marked the period of his death and apotheosis?

Is it not the same with the Calendar of the Great Rameses II., on the ceiling of the Ramesseum? From the relative position of the symbols, the heliacal rising of Sothis on an early day of Thoth is distinctly indicated, though the exact day is not named. Therefore, the period it marks may range from 1325 to 1300. Yet we may be certain from it that the Sothic cycle must have begun under him, and therefore cannot have begun also under Rameses III.; because there are twenty years between the death of the former and the accession of the latter: and had the cycle begun in the reign of Rameses III., Sothis would not have risen heliacally in Thoth, under his grandfather, but in Mesore. The legend that "the Sun grants to Rameses to shine in the celestial sphere like Sothis at the beginning of the year" (i.e. of Thoth), looks very much as though this intricate *chef-d'œuvre* of the "First over the Astrologer-house" had been concocted to record those configurations of the times, stars, and festivals, under which the illustrious monarch was promoted to the celestial sphere aforesaid. Now, by the figures I have given above, he died in 1300 B.C.

And finally, as his majesty seems to have been a most liberal patron of art and science, and particularly partial to astronomy, may not the corresponding tableau, placed in the palace of Rameses III. at Medinet-Abou have been executed under the auspices of the same learned functionary to denote the configurations of the times, &c., which ushered the young prince and heir into the world some little time before his august grandfather was ushered out of it? Nothing can be more likely than that Rameses III. was born at about the beginning of the Sothic cycle, since his reign would fall by my account in 1250; and the historical reliefs of Medinet-Abou show us that he had sons old enough to bear arms, during his great expedition against the Shepherds of Jerusalem, the Anakim and the Philistines, which was ended in the twelfth year of his reign.

I have dwelt somewhat minutely on the details of these dates, because the historical importance of the subject justifies it. Unless they be correctly fixed, we cannot synchronize with precision the corresponding events of Sacred history prior to the Jewish Exodus under the father and immediate predecessor of Rameses III. Regarded in that light, even independently of other considerations, the date for the reign of Thothmes III., by giving history a resting-point of the most positive character, is quite as important an astronomical date, both to sacred and profane history, as any of the dates in Ptolemy's Canon. FANNY CORBAUX.

#### BABYLONIAN DISCOVERIES.

In the notices recently sent to the *Athenæum* relative to the last king of the early Assyrian dynasty, I have written the name of the monarch Phal-lukha, but with some hesitation as to the true orthography of the name of the god which forms the initial element of this royal title; that is, as to the Roman letters which will best represent the pronunciation of the cuneiform word. The Greek texts which are now available, constantly confound the name with that of the god Belus, Βηλος being employed to represent both names indifferently; but this confusion perhaps is owing to the ignorance of copyists rather than to an original want of distinction, for some of the MSS. have Χωλαβδολος instead of Χωλαβδηλος to represent the cuneiform name of Shamas-phul, and St. Jerome's translation gives Belochus for the title of this very king, which in the Greek text of Eusebius is everywhere written as Βηλοχος. At

any rate, there is a marked distinction between the two names in the famous Palmyrene Inscription, where Αγλιβωλος and Μαλαχβηλος, that is, "the winter rain" and "the summer sun," are invoked as πατροὶ θεοί. I believe, then, that the true name of the god was Phul or Vul, the word being derived in fact from a root answering to the Hebrew בל, and being identical with the title בל, which was given by the early Hebrews to the "rainy" month. It must be remembered that the Assyrian Phul represents the watery element in nature, being the giver of rain, the Lord of canals, aqueducts and reservoirs (*bel-agalli* (?) as in Αγλιβωλος, and for Agal comp. Job xxxviii. 28); that his symbol is a canal branching off into minor water-courses; and that he is usually joined in the inscriptions with the Sun God to indicate their joint fertilizing functions, as in the short legend at Palmyra. Perhaps the name of Volages or Bologases, which the Parthian kings assumed after conquering Babylonia may include this element, for I have seen the form Βουλ on a Parthian coin, which I take to be the mint-mark of the city of Volagesia. At any rate, it is highly probable that the name of Bula-verdee, which is often applied in Persia to tribes and places, preserves the title of this Pagan god, for the term is precisely analogous in its structure to Allah-verdee, Tangri-verdee, &c. "God-given;" and as the Persian and Turkish languages afford no explanation of Bula, it can only refer, as it would seem, to the old mythology. In deference to the received Scripture orthography, I shall continue for the present to write the name of the god as Phul, and that of the king as Phul-lukha; but it may be questioned whether Vul and Vul-lukha would not be more correct.

While writing in correction of former statements, I will add a note to the passage about Semiramis from Photius on Canon [*ante*, p. 466, col. 1, line 38].—"I have found a notice of Belochus and Semiramis in an old Arabic writer Abu Naar Yahya, Ibn Harir, whose work on Chronology is quoted by Yacut in his great Lexicon, and who, following the numbers of the Septuagint, says that Belochus ascended the throne of Nineveh A.M. 3959, and after reigning forty-five years, admitted Semiramis to a participation in the empire. To this monarch is ascribed the foundation of the city of Aleppo, —as if a local tradition had really survived of Pul's Syrian expedition. There are many other dates and names given in this passage of Yacut's, which are curious, though the numbers do not agree exactly with the Septuagint dates, nor even with each other. Thus, the Exodus of Abraham from Chaldaea is said to have taken place in the 24th year of Zamas, who was the fourth king of Assyria, ascending the throne A.M. 3413, and the interval between the Exodus and the building of Aleppo is given as 549 years. The latter event would have taken place therefore in A.M. 3956, or in the 27th year of Belochus. In the second passage, however, the Assyrian king is named Belkuras, and he is said to have begun to reign A.M. 3992. Perhaps Balator is meant, Belkuras being for Balafuras, the Arabic form of the Balapares of Eusebius. This indeed is rendered almost certain by the length of thirty years which is given to the reign of Belkuras, and which agrees with the thirty years assigned by the Greek chronologists to Balatores or Tiglath-Pileser."

Note to the passage where the name Balator of the Assyrian Canon is compared with Pileser of Scripture [*ante*, p. 466, col. 2, line 35].—"Compare also the Armenian Canon of Eusebius (Aucher's *Eua.* vol. ii. p. 173) where the name of this Scriptural king of Assyria is written simply Phalassar, without the first element, Tiglath."

Note to the phrase "at the same time that the Era of Nabonassar was established at Babylon, and the Lower Dynasty commenced in Assyria," [*ante*, p. 466, col. 2, line 82].—"Compare the statement of Thomas of Erzerum, that about the time of Belochus many other dynasties arose in different places." See Aucher's Eusebius, vol. ii. p. 114, note 600, 602.

H. C. RAWLINSON.

## FOREIGN CORRESPONDENCE.

## Orbitello.

The road from Porto Santo Stefano to Orbitello lies along the foot of the huge mass of Monte Argentario till it reaches the head of the recently-constructed mole which conducts the causeway across the salt-water lake that intervenes, as I described in my last letter, between the mountain and the city. The road passes near various fragments of Roman constructions, the most remarkable of which are the remains of huge reservoirs, which formed the once celebrated *cetaria* of the gens *Domitia*, a wealthy and powerful family of senatorial rank, who, in the last ages of the empire, held vast possessions in this part of the Maremma. The substructions of villas are still to be found in the immediate neighbourhood. But it must be supposed that the vast and costly buildings which — "*factis in altum molibus*" — went to the formation of the *cetaria*, were intended not only to supply fish for the use of the proprietors when inhabiting their Tuscan villas, but also to profit by the abundance of the fish, which doubtless then, as now, distinguished this part of the coast, for the provision at all seasons of the year of their palaces in Rome. The Eternal City still continues to draw a considerable portion of its supply of fish from Porto Santo Stefano and Orbitello.

The time spent in gazing at and musing over these stones, and the sermons on them, brought the sudden Italian nightfall upon me before I reached Orbitello. But in consequence of being thus belated I witnessed a spectacle both picturesque and locally peculiar, which I might otherwise have missed. The shallow salt-water lake which surrounds the little city brings with it, like most other sublimity matters, its good as well as its evil. The latter consists in the enormous generation of insects and offensive effluvia produced by the action of the summer sun on the large quantities of sea-weed left dry on the banks by the diminution of the water during the hot months. The compensating good must be sought in the exceeding abundance of fish which the lake produces: — a source of such considerable profit to the inhabitants that the paternal government, which leaves not the poorest orange unskinned, reckons the surface of the lake as so much productive and therefore taxable soil. The gathering of the harvest thus taxed formed the spectacle above alluded to.

Almost all the fishing is carried on by night, — and a dark night is the best for the purpose. A narrow flat-bottomed boat, one person — man, boy, or woman — to scull, one or two men with long-handled, flat, fan-shaped, six-pronged spears, and a good bright lantern, form the equipage necessary for the occupation. A very similar weapon, if I remember rightly, is used for eel-spearing in the Hampshire water-meadows. But there the sport is pursued by day, and the stroke is made almost at hazard. Eels form also a large portion of the Orbitello fishermen's gains. But the lantern used by them serves the double purpose of attracting the fish to their doom, and enabling the spearmen to see to administer it. Of course the successful practice of such a system supposes the water to be very shallow. The lake on both sides and all round the town in the midst, was studded over with boats, each carrying its bright light, darting about like a swarm of colossal fireflies, as I came in sight of it from under the huge shadow of Monte Argentario. The dusky figures of the spear-men standing in picturesque attitudes ready to strike, and imperfectly shown by the uncertain light in the boat, were visible in those nearest the shore, and added to the interest of the scene. Orbitello, with its grim fortifications, and its lights reflected in the water beneath its walls, looked really quite queerly in the midst of its lake. And when, as I was crossing the water by the causeway which, as has been described, connects the town with the mountain, the moon began to rise above the dark mass of Argentario, and to spoil the sport of the fishermen by paling their ineffectual fires, and the whole swarm of them began to throng homewards towards the town, the entire scene had so much of stage-like effect and picturesque circumstance, as to send a tired pedestrian to his

quarters in this Venice of the Maremma in quite a romantic frame of mind.

But those who know the Continent, in almost any of its parts, will hardly need to be reminded how miserably its little towns keep the promises to its bodily requirements, which their picturesque exteriors made to his imagination. I certainly ought to have thoroughly learnt by this time that large artistically-grouped masses of light and shade, battlemented walls, and lofty gateways have no necessary connexion with bed and supper. Mr. Dennis justly laments that, instead of having one good inn like Grosseto, this little town has two bad ones. However, I might have fared worse, and indeed often have fared much worse, than at the Chiave d'Oro in Orbitello.

Besides the remarkable peculiarity of its position, and the interest attached to the fine mountain promontory of Argentario, Orbitello has in itself nothing to offer to any other traveller than the professed and scientific antiquarian. To him its sea walls afford matter of speculation of the due degree of thorny-ness; the questions when, and by whom, were they built being still sufficiently open ones to admit of that learned tilting so dear to the thorough-bred antiquary. This must be considered matter altogether caviare to the multitude.

Not so, however, another of those wonderful remnants of a vanished race which exist in the neighbourhood of Orbitello. The site and walls of the Etruscan city of Cosa, or Ansedonia as it was called in the Middle Ages, are among the first objects which make the Maremma classic ground to the antiquary. But in this case, the mighty fragments tell their tale with an eloquence that speaks so unmistakably to the unlearned eye, — the dullest imagination is so forcibly roused to awe and wonder, — and so much of present beauty is mingled with the memorials of the past, that there can be very few who would not derive the greatest gratification from a visit to Ansedonia.

About five miles to the east of Orbitello, on the coast, just outside the more southern of the two long sand-banks which have been described as connecting Monte Argentario with the coast, and thus inclosing the lake around that city, there rises immediately from the sea-shore an isolated hill in the form of a truncated cone. Around the top of this are the walls and towers of the ruined city of Cosa. The spot itself, from the peculiarity of its position, and the beauty of the scene around and beneath it, would be abundantly attractive had the hand of man left no traces of his passage there.

It is a good seven miles by the road which the traveller must take to reach Ansedonia from Orbitello, — for it is necessary to pass first along the tongue of land on the tip of which the latter town is built, and then to coast round the lake. For the first five of these seven miles, the road is good, for it is the high road to Rome. Then a deep sandy and rocky lane, which leads down to the coast, must be entered. For any other carriage than a stout and uninjuriable country "barocino" this lane would be impassable. And with such a vehicle I found it difficult enough. This "*cattivo passo*" opens on the sandy low coast immediately beneath the hill of Cosa, at a spot where an old half-ruined tower is occupied by a lieutenant and half-a-dozen soldiers of coast guard. A more miserable station than that occupied by this ragged little forlorn hope in the army of "protection" it would be difficult to conceive. Their tumble-down tower stands in desolate solitude on the sands amid wide-spread fragments of Roman foundations. To the right, rises immediately above them the hill of Cosa, effectually shutting out the hope of a breeze from the north. Behind them, inland, and southwards to their left, all is swamp: — so that it is impossible to conceive a locality more surely exposed to all the violence of malaria. But sundry circumstances of the coast conspire to render the spot a favourable one for the secret landing of a cargo of goods, — and the paternal government is, therefore, compelled to offer up an annual tribute of fevered victims to the maleficent demon of trade restrictions.

I had an introduction to the grey-headed commander of this luckless band, whom I found turning ninepins at a lathe, — not, as he explained, because

he had any use for them, "*Ma per far passare i giorni che qui non finiscono mai*," to pass away the days that never come to an end here. He was only too glad to have the diversion of showing a stranger the lions of his little domain, — where, in truth, much of Alexander Selkirk's well-known ditty was applicable enough to his own case.

The ascent from this lonely watch-tower to the walls of Cosa is a long mile, through a thick growth of shrubbery for the most part evergreen, — among which may be traced, here and there, the ancient paved road running up the side of the hill in a straight line. The walls generally, both within and without the city, though very thickly overgrown with coppice in many places, are on the whole much more accessible than these of Rusellie. The formidable *marruca*, though abundant, is not so omnipresent.

"He," says Mr. Dennis, "who has not seen the so-called Cyclopean cities of Latium and Sabina, of Greece and of Asia Minor, . . . will be astonished at the first view of the walls of Cosa. \* \* He will behold in these walls immense blocks of stone, irregular polygons in form, not bound together with cement, yet fitted with so admirable nicety that the joints are mere lines into which he might often in vain attempt to insert a penknife; the surface smooth as a billiard-table; and the whole resembling, at a little distance, a freshly-plastered wall scratched over with strange diagrams."

The description is exact, as the walls appear to the eye removed some ten or twelve yards from them. But if the observer should proceed really to subject the wall to the ordeal of the penknife as suggested, the expression would be found to be exaggerated. The accuracy, however, with which blocks so huge, and in many instances so irregular in form, are fitted together, is, indeed, extraordinary. In the case of Cosa, more still than in that of Rusellie, the method and style of workmanship exhibited in these walls have given rise to a great deal of learned discussion, and to a variety of theories as to the builders of them, and the epoch to which they ought to be referred. The union of polygonal masonry with towers, of which several are still easily traceable around the walls of Cosa, is, as Mr. Dennis observes, unusual and nearly singular. Then, some parts, especially the lower portions of these walls, are polygonal, while the upper parts are, for the most part, constructed in horizontal courses. The various conclusions which have been or may be drawn from these and other circumstances may be seen fully discussed in the learned yet highly amusing work of Mr. Dennis. And I will content myself with remarking, that a careful observation of the exterior of the walls throughout their entire extent, as far as this is practicable, led me to think that the polygonal character of the masonry was much less decided than the descriptions I had read had led me to expect; and that the peculiar and evidently cut forms of several of the blocks in the most decidedly polygonal parts of the wall were such as, in my opinion, wholly to exclude the idea, which has been a good deal dwelt on, that the irregular or polygonal construction was due to the material having a natural polygonal cleavage. Mr. Dennis concludes his remarks on the subject by observing, that "it may be said that this rectangular masonry, — viz. that observable in the upper part of the walls, — is but the natural finishing off of the polygonal, just as the latter generally runs into the horizontal at angles, — as may be observed in the gates and towers of this same city." My observation would lead me to think that such had been clearly the case; the more so, as I am inclined to suppose, after carefully marking the forms of the blocks in the polygonal parts of the structure, that the builders never *purposely* preferred that form to the rectangular, — that they made their wall as rectangular and in courses as horizontal as they could, short of undertaking the vast additional labour of squaring the blocks with the chisel.

It is probable, however, that the majority of those who may be tempted to visit this most interesting spot, will be contented to bestow one general look of awe and amazement at these mighty bearers of an enigmatic message across the chasm of twenty centuries, and will hurry onwards to the



inlosed top of the hill in their eagerness to enjoy the magnificent view it affords. In truth, the householders of Cosa, especially those whose banqueting halls looked seawards, must have enjoyed a pleasant prospect. What sunsets tipping the crags of the rocky Giannutri with gold, and tracing golden paths across the blue sea, thence to the shore! What lights and shadows playing on the wooded sides of neighbouring Argentario! What morning views of the distant mountains on the seaboard near Rome, and of many a height crowned with rival but leagued cities along the coast to the south-east!

A long summer's day may not be spent among these solitudes. Malaria, the righteous avenger of the neglect, barbarism, and misgovernment which have made them solitudes, is there to forbid it. A short winter's day, I can testify, may be well so spent, though it is all too short.

T. A. T.

## OUR WEEKLY GOSSIP.

THE public will learn with great satisfaction, that Mr. Rowland Hill has been appointed Secretary to the Post-Office, on Colonel Maberly's removal to the Audit Office.

This reminds us that several Correspondents have lately written to us on presumed abuses or shortcomings in the Post-Office; we have therefore made inquiries on the subject, the result of which is a conviction that many misconceptions prevail even in otherwise well-informed circles as to the real state of things at the Post-Office. Complaints are made from day to day under a complete misunderstanding of facts, and the Post-Office authorities are blamed for not doing that which has long been done, or for not interfering in matters which are beyond their province. For example, we hear complaints that there is no book-post to Melbourne. This defect is solely, we believe, attributable to the colony itself. Colonial postage is in many cases a subject for colonial legislation; and we understand that the Melbourne authorities oppose the institution of the book-post. Application was made to them by England three years ago on this very subject; but without beneficial result. At this time, we believe that Government is willing and anxious to extend the advantages of a literary post to the colony, if the colony itself will only agree to the measure. Again, complaints are made that we have no book-post with America. Malecontents, however, should bear in mind that first of all we must settle the law of copyright with that country. We do not imagine—though we have no definite knowledge on the point—that our English Ministers would object to a book-post with America on such terms as would secure all the interests concerned. Nevertheless, it will be obvious to all, that so long as the free circulation of books between the two shores of the Atlantic is impeded by imposts, duties, copyrights, and other restrictions, the question is not properly one to be dealt with at St. Martin's-le-Grand. Our duty is not done, however, when we have thus rectified a few errors. It is necessary to inquire into the cause of them. Why are men, generally well informed, so much in the dark as to postal matters? We think the fault lies with the authorities. Why have we no Report from the Post-Office? Other departments render an account to Parliament:—why not this? There need be no mystery about a Post-Office in this country. If an annual report were laid before the House,—a report showing, not merely the number of letters circulated and the receipts and expenses of the establishment, but also, the progress and development of the entire institution in its three several sections, Home, Colonial, and Foreign, with an abstract of the more important suggestions brought under its notice and adopted into its policy—misconception would be cleared away, and the public would see more nearly the character of this great institution.

At the last meeting of the Geographical Society of Paris, on the 7th inst., the gold medal was awarded to Dr. Barth, for his important geographical discoveries in Central Africa.

The place of Leopold von Buch has been filled

up in the French Academy by the election of Herr Dirichlet of Berlin.

Paris papers announce the death of M. Antoine Jay, Member of the Academy, and one of the founders and editors of the *Constitutionnel*.

A paragraph has gone the round of our contemporaries to the effect that Mr. Rogers, our bard of "dear Memory," is alarmingly unwell, and not expected to recover. Even if the case were as is represented, the feeling and the taste which could make it a subject of newspaper gossip would be, in our opinion, very questionable. We know that in the recess, or during a dearth of news, editors are eager for the smallest scraps of domestic intelligence. But why, if space must be filled, news or no news, not fall back on monster turnips, the aurora borealis, and the sea-serpent! These waste paragraphs have at least this negative virtue:—they wound no one's feelings, they shake no one's nerves, they bring tears into no loving eyes, they excite no resentful indignation in the hearts which they deceive. The sick room should, we think, be sacred from the prying eyes of the penny-a-liner. The statement about Mr. Rogers is a pure invention. For his age, the poet of Memory is in good health and enjoys his usual cheerfulness of spirits.

New pictures and panoramas open every week, or old ones so change their programmes as to acquire the interest of novelty. These places of popular resort have become an established feature of London life, like theatres and concert-halls; and the subjects selected for illustration on the large scale adapted for public exhibition are as various as the castles of men. This week, our old favourite panorama of Granada, in Leicester Square, has been removed to make way for a view of Berlin. In the same square, at the Panopticon—than which we know of no more delightful lounge in London, whether the taste of the pleasure-seeker incline towards Science or the Arts, whether the love that leads him forth find its gratification in fine music, in large fountains, in interesting experiments, or even in shopping—we have a series of pictorial illustrations of *Acis and Galatea*.—The Great Globe seems to be devoting itself more and more to an illustration of the all-absorbing topic of the war—most of its recent novelties having special reference to that subject.—Madame Tussaud's collection has, of course, we may almost say, received an addition in the shape of "the Old Commodore," now at the head of our Baltic fleet.—At the Royal Cyclorama, Regent's Park, a View of Naples, with the Eruption of Vesuvius and Destruction of Pompeii, has been opened to the public of the West End; and at the Prince of Wales's Bazaar, in Regent Street, we have yet another "Dioramic and Panoramic Exhibition."

A Correspondent, who holds a place in the Civil Service, offers the following observations and suggestion to the authorities of the University of London.—"King's College appears to keep pace with the times. No sooner has the Government announced its intention of organizing a reform in the Civil Service by raising the educational standard required for admission into its ranks, than a department is at once opened with a view of affording facilities and a means for providing the necessary requirements for those about to enter the Civil Service. Many doubtless will avail themselves of the privilege afforded. But I think you will agree with me, that a still greater boon would be conferred were they to open their classes to those already belonging to the Civil Service. Of course, such students could not be expected, nor would it be possible, to maintain a regular attendance; but were evening classes to be formed, and tickets of membership issued which should enable the holders to attend as many of the lectures as they could, I think it not improbable that many would be found to join. There are many who could ill afford to devote regular and stated hours from their official employment to study, who could, nevertheless, be occasional attendants upon such subjects as modern history, English composition, and the law of nations,—which I notice are included in the prospectus already issued, and will be found of infinite service to those who are desirous of holding appointments in Her Majesty's Civil Service. The hours at which the lectures are given in the course

announced in the prospectus would quite exclude those already admitted to the Civil Service."

We regret to hear from Barcelona that the magnificent Church of St. Francis de Paul in that city has been burnt. The whole interior has been gutted by the flames.

Among other illustrations of the war not yet announced by us, we have on our table two new maps by the Messrs. Johnston,—one of the Black Sea, the Caucasus, and the Crimea, with enlarged plans of Sebastopol (as seen by the officers of the Retribution) and the Bosphorus—another of the Baltic, with enlarged plans of Cronstadt, Sveaborg, Revel, Port Baltic, and Gulf of Riga.—Messrs. Orr & Co. have issued a descriptive Atlas of the Seats of War, on a small scale, with appropriate letter-press. The maps appear to be old maps, and they are anything but well drawn.

M. de Mirecourt, whose adventurous Life of George Sand we alluded to a few weeks past, has met with his match in M. E. de Girardin. The editor of the *Presse*, not content to sit under the shadow of M. de Mirecourt's portrait of him in the *Lives of Contemporaries*, instead of following Madame Dudevant's example of mere denial of fact, appeals to the courts of law for protection; and the courts of law have convicted the biographer of libel, and sentenced him to pay a fine of five hundred francs. What is odd in this battle of authors is, that the Life of Girardin was—and is—really one of the least piquant in the series. George Sand was able to say that not one fact in the pretended memoir was correctly stated—not even her name. M. de Girardin only complains that he is represented as having no opinions of his own, and that his moral perceptions are not of the finest!

A new clock, placed on a high tower, is to form a prominent feature of the south side of London Bridge. Out of that spirit of idolatry of which the people do not seem to tire, this clock is to bear the name of Wellington. It will scatter light over the large space occupied by the entrance to the great railway lines which have their common station at London Bridge,—and will be seen at night, a beautiful and conspicuous object, like the lighted turrets of the Panopticon, from many parts of London. The tower will be seventy feet high and forty feet broad at the base; and the clock, having four illuminated faces, will turn one of its discs to each quarter of the metropolis.

M. de Lamartine has a new work in the press, a 'History of Turkey,' of which a notice has appeared in the *Constitutionnel*—and thereby hangs a tale. In a leading article, says a Correspondent of the *Daily News*, signed by M. de Cesena, the poet's mighty genius, indefatigable activity, rich imagination, brilliant style, elevated sentiments, &c., are the theme of a florid article, at the end of which his special aptitude to form a right judgment of Eastern affairs, in consequence of his long residence in the East, is brought out in strong relief. The reader is then told that the preface to the work will be found in another part of the paper, and the subscribers to the *Constitutionnel* are congratulated upon their good fortune in being enabled to read this production before the publication of the first volume. They will, "perhaps," it is said, "observe some few expressions betraying opinions which are not ours, but they will understand that we owe it to M. Alphonse de Lamartine's renown to leave him his entire independence. We desire to see nothing in this preface but the entire justice which the eminent historian, in his dignified impartiality, renders to the national conduct of the Imperial Government so far as regards foreign policy and the Eastern question. It seems to us useful and opportune to let France and Europe see what is thought of this conduct by an ex-Member of the Provisional Government and of the Executive Committee. Praise from a friend is, doubtless, a delight, but praise from an adversary is more—it is a triumph." Turning to the preface, which occupies eight columns of the number of the *Constitutionnel*, it is easy to discover the sentiments which, "perhaps," may be thought by the subscribers of that journal to conflict with what they are in the habit of reading in its pages. For M. Lamartine, while praising the conduct of the French Government with respect to the



Eastern question, and advocating an energetic support of its foreign policy, as now declared, is not resigned to, and does not believe in, the permanent extinction of liberty in France. He argues that France is at this moment engaged in fighting the battle of liberty, and repudiates the idea that she alone is to have no part in the prize. In the present state of Europe M. Lamartine sees the principle of obedience to tyrants maintained by Russia, and the cause of liberty and order identified with Turkey. It is no longer, he thinks, a question between Ottoman and Christian, but one on which depends the independence and inviolability of every nation. But then, says M. Lamartine, "I hear it objected, why, you yourselves abdicate liberty; look at the present state of France and other Western nations." To this he answers—"eclipses do not extinguish the sun; they merely intercept its rays. The eclipse passes away and the light remains. The state of the nations of Europe at this moment is not a principle, but an accident; it is a moment of lassitude—a mere halt in the march of transition." In another passage, alluding to the present compression of liberty of speech and writing in France, he says it may possibly be patriotic for a good citizen to resign himself for a while, although with a sad heart, to a forced silence, but—and again he likens the present suspension of liberty to an eclipse—this is the result of the mere mechanism of government, which may be broken to-morrow, and all the vital elements of a great nation remain intact. If, however,—and this is why he urges an unanimous support of the present national movement against Russia,—France were to connive at Russian aggression, and resign her proper place among the nations of the earth, she would yield a principle superior to the vicissitudes of governments—a principle anterior to dynasties or republics—"a principle which survives empires and dictatorships." Language so free and bold was not likely to pass; and the police authorities were by no means of opinion that the poet's "renown" entitled him to the independence claimed for him by M. de Cesena. A peremptory order came down to the office to destroy all the remaining copies. M. de Cesena's article gave way to a long dissertation on drainage, by M. Caudain, and the scissors were hastily put in requisition to carve out a batch of accidents and offences to fill the place of M. Lamartine's eloquent periods.

**THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS WILL OPEN ON NEXT, the 1st of May, at 12 o'clock.** Admission, 1s.; Catalogue, 1s.

**JOHN PRESCOTT KNIGHT, R.A. Secretary.**  
**SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 8, Pall Mall East.—Admission, 1s.; Catalogue, 6d.**  
**JOSEPH J. JENKINS, Secretary.**

**THE NEW SOCIETY OF PAINTERS IN WATER COLOURS OPEN THEIR TWENTIETH ANNUAL EXHIBITION, at their Gallery, 83, Pall Mall, on MONDAY, May 1.**  
**JAMES FAHEY, Secretary.**

**GALLERY OF GERMAN PAINTINGS.—THE SECOND ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN MASTERS IS NOW OPEN daily, from 9 a.m. till dusk.—Admission, 1s.—Gallery, 108, New Bond Street, next door to the Clarence.**

**COLLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA OF LONDON BY DAY is exhibited daily, from half-past Ten till Five. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA OF LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till Five, and during the Evening.—CYCLOPAMA, Albany Street, is NOW OPEN, with a magnificent Panorama of NA-PLES, exhibiting the great ERUPTION OF VESUVIUS and DESTRUCTION OF POMPEII, &c. &c. with the present state of the Ruined City. These Views have been long in preparation, and will be exhibited with all the resources of this vast Establishment. Daily at Three and Eight o'clock.—Admission, 1s.; Reserved Seats, 2s.**

**NEXT THE POLYTECHNIC, Regent Street.—Mr. FRIEND'S Grand Moving Diorama of CANADA and the UNITED STATES daily at Three and Eight o'clock. Descent of NIAGARA and St. Lawrence; with Songs, Dances, and Choruses. Mr. Friend now lectures and sings himself.—Admission, 1s., 2s., and 3s. Box-Office open daily.**

**ATTRACTIVE NOVELTIES.**  
**ROYAL POLYTECHNIC INSTITUTION.—PATRON:—H.R.H. PRINCE ALBERT.—THE SEAT OF WAR, showing the principal places on the DANUBE, KALAFAT, WIDDIN, GIURGEVO, SEBASTOPOL, the entrance to the BLACK SEA, BATTLE OF SINOPE and DESTRUCTION OF THE TURKISH FLEET, and other scenes (kindly supplied by the Proprietors of the Illustrated London News) EXHIBITED IN A NEW SERIES OF DISSOLVING VIEWS.—LECTURED BY J. H. PEPPER, Esq., on the CHEMISTRY OF OUR DAILY BREAD, in special relation to that made by the NEW PROCESS at the MARYLEBONE WORKHOUSE.—Lectured by J. H. PEPPER, Esq., on the MANUFACTURE AND DECORATION OF PAPER.—LECTURE BY DR. BACHHOFFNER on ELECTRICITY and the ELECTRIC LIGHT.—Exhibition of Trevelyan's Method of Raising Sunk Vessels, &c. &c.—Open Mornings and Evenings. Admission, 1s.; Schools, and Children under Ten years of age, Half-price.**

## SCIENTIFIC

## SOCIETIES.

**ASTRONOMICAL.—March 10.**—Arthur Kett Barclay, Esq., V.P., in the chair.—Messrs. J. S. Ancona and J. C. Cockle were elected Fellows.—Various letters were read, and observations were submitted on the recently discovered planets Amphitrite and Bellona, and on the new comet. Reference was made to the offer of a prize by the Academy of Sciences of St. Petersburg, on the comet of Biela.—The disruption of the comet of Biela into two bodies, apparently separated by an empty space, is a unique event in the annals of astronomy. This catastrophe, which occurred in 1846, almost under the eyes of astronomers, has been followed by extraordinary changes in the aspect and brightness of the two heads. Analogous changes were again exhibited on the occasion of the return of the comet in 1852, notwithstanding the considerable augmentation of the mutual distance of the two heads. They indicate, according to all appearance, the continued existence of a mutual action of a very remarkable character. All these circumstances concur to render the comet of Biela an object of the very highest scientific interest. Further, it is to be remarked that, on the occasion of the last apparition of the comet in 1852, the observed positions have differed enormously from the ephemeris calculated beforehand by Signor Santini, and that it is not yet decided whether the differences between theory and observation ought to be attributed solely to the imperfect nature of the calculations, or whether they have been produced by forces which, at the time of the subdivision of the comet, had effected violent alterations in the orbit. Consequently, a vigorous investigation of the orbit of the comet has appeared to the Imperial Academy of Sciences to be worthy of being proposed to the competition of astronomers and geometers, as the subject of an extraordinary prize. Considering that it is impossible, under present circumstances, to foresee all the consequences to which the researches will lead, the Academy does not think that it would be desirable to restrict too rigorously the problem proposed for solution. The programme accordingly comprised in the following points:—1. The Academy demands a rigorous investigation of the elements of the orbit described by the centre of gravity of the comet of Biela; which must be founded on a minute discussion of all the observations obtained during the six apparitions observed between 1772 and 1852, respect being had to the sensible perturbations produced by the planets.—2. In case it may not be possible to represent in a satisfactory manner all the observations by means of a single orbit, it will be necessary to divide the investigation into two parts, one of which will embrace the observations from the earliest period down to the epoch of the separation of the two heads; the other will include all the observations made from that epoch down to the present time.—3. The investigation should be especially directed to the mutual relations of the two heads, in order to determine not only the position of the centre of gravity of the two heads, but also, if it be possible, the laws according to which the alterations of their relative positions are effected.—4. The memoir for competition ought to be accompanied by an ephemeris, calculated beforehand for the next apparition of the comet in 1859. Considering the long and troublesome calculations which the complete solution of this problem will demand, the Academy fixes the 1st of August, 1857, as the term for presenting the memoirs destined for competition. The adjudication of the prize will take place at the public sitting of the same year. The memoirs for competition may be written in Russian, Latin, French, German, or English. They are to be addressed anonymously, 'To the Imperial Academy of Sciences of St. Petersburg,' but furnished with a motto. A sealed packet annexed bearing the same motto as the memoir will contain the name and address of the author. The memoir crowned will be published by the Academy, and the author will have fifty copies placed at his disposal. The packets of the unsuccessful memoirs will be burned, and the memoirs will be placed at the disposal of the

authors. The prize is fixed at 300 ducats of Holland. There will be besides an *accessit* of 150 ducats of Holland.

**ASIATIC.—April 8.**—The Rt. Hon. Holt Mackenzie in the chair.—Prof. Wilson's lecture 'On Buddhism,' which had been postponed in consequence of the illness of the lecturer, was delivered.—The lecturer entered into some discussion upon the history of Sakya Muni, or Buddha, and on a consideration of the great difference of the authorities as to the time of his birth, amounting to 500 years,—of the non-existence of his birth-place in Hindú geography,—of the allegorical names of his parents, and some other particulars, he thought it probable that Buddha himself was merely an imaginary being who had no existence; though it was certain that a change in the religious organization of the Brahmanical system did take place about the time attributed to Sakya's death,—the doctrines, objects of worship, and religious practices, remaining much the same; but the moral virtues and a pious self-denial being exalted above the outward observances so characteristic of Brahmanism. The lecturer doubted that the rock inscriptions of Piyadasi could be considered exclusively Buddhist; at all events, their tone was not that of a triumphant faith. The Buddhist faith was certainly prevalent in India during the first five centuries of the Christian era; but it disappeared in the seventh century, probably rather from internal decay than from external violence, though accounts exist of some persecutions, especially in the south. The system appears at this day to be on the decline where it is not upheld by the Government, or where the priesthood does not constitute a large proportion of the population. In Tartary, the number of the priesthood appears to be very great. The recent French missionaries, Hue and Gabet, found 4,000 resident priests in one monastery, and heard that the number belonging to the chief establishment in Tartary was 30,000. Those gentlemen were struck with the resemblances between the practices of the Romish Church and those of the Buddhists, — and particularly the rosary, dalmatique and mitre, the holy water, saint worship, &c.—resemblances which it was impossible to consider merely accidental; and they believed that much of the special observances of Buddhism, as regarded costume and ceremonial, were introduced by a European, or, at least, Western Christian, in the beginning of the fifth century. The lecturer was of opinion that the belief of Sakya Muni was decidedly atheistic; and that the limited recognition of a Supreme Being, which subsequently prevailed in several Buddhist countries, was a modern graft upon the ancient faith. None of the authorities translated by M. Burnouf or Mr. Gogery contained the slightest allusion to a first cause. A fundamental dogma was the eternal existence of matter, life was a source of evil, and the only escape from it was the utterly ceasing to be—a condition which was called *Nirvâna*, a word thought by some to mean absorption into the Divine essence, but which was really significant of extinction—blowing out, as of a candle. It is true that there were rewards and punishments, even in ancient Buddhism, for virtue and vice, but they were temporary; and when regularly gone through, the soul returned to earth, under a new form, to begin a new course, which would be closed by a similar condition of reward or punishment; and the final extinction which would put an end to this continual transmigration was the reward of the highest virtue. The real ancient doctrine was summed up by a Pali authority, in the following manner:—Beings exist by their own nature; after life they go into other forms, by the power of the same inherent tendency; and, finally, they escape into vacuity.

**ROYAL INSTITUTION.—March 24.**—W. W. Bird, Esq., V.P., in the chair.—'On the Distinctions supposed to limit the Vegetable and Animal Kingdoms,' by Dr. Edwin Lankester.

**April 7.**—Sir C. Fellows, V.P., in the chair.—'On Silica and some of its Applications to the Arts,' by the Rev. J. Barlow, V.P.—Under all forms silica is capable of combining with

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bases as an acid. Heat is, however, necessary to effect this combination—a combination of which all the well-known silicates, whether natural, as feldspar, mica, clay, &c., or artificial, as glass, alags, &c., are the results. The common forms of insoluble glass are produced by the union of silica with more than one base. But, when combined with an alkaline base only, silica forms a soluble glass, the degree of solubility of which depends on the proportion which the silicic acid bears to this alkaline base. This soluble silicated alkali (or water-glass) may be prepared by various processes. Messrs. Ransomes obtain it by dissolving broken flints in a solution of caustic alkali at a temperature of 300° Fah.—[Communication made to the Royal Institution by Prof. Faraday, *Athenæum*, June 17, 1848.]—This water-glass has been applied to several purposes, three of which were noticed:—1. To protect building-stones from decay. Stone surfaces, by being exposed to the atmosphere, become liable to disintegration. Moisture is absorbed into their pores. The tendency of their particles to separate, in consequence of expansion and contraction, produced by alternation of temperature, is thus increased. Sulphurous acid is always present in the atmosphere of coal-burning cities, and corrodes the calcareous and magnesian ingredients of oolites and dolomites. As a preventive of destruction, whether arising from physical or chemical causes, it has been proposed to saturate the surfaces with a solution of the water-glass. It is known that the affinity of silica for alkali is so feeble that it may be separated from this base by the weakest acids. According to the expectation of those who recommend the silication of stone, the carbonic acid of the atmosphere will set the silica free from the water-glass, and the silica, thus separated, will be deposited within the pores and around the particles of the stone. The points of contact of these particles will thus be enlarged, and a sort of glazing of insoluble silica will be formed, sufficient to protect the stone against moisture, &c. Two portions of Caen-stone were exhibited, one of which had been soaked in a solution of water-glass two months before. The surface of the unaltered specimen was soft, readily abraded when brushed with water, and its calcareous ingredients dissolved in a weak solution of sulphurous acid. The silicated surface resisted the action of water and of dilute acid.—2. Another proposed use of the water-glass is that of *hardening cements, mortars, &c.*, so as to render them impermeable by water. Fourteen years since, Mr. Anthon proposed several applications of the water-glass: among others, the rendering mortars water-proof. He also suggested that this substance might be employed as a substitute for size in white-washing. It was demonstrated by experiments that carbonate of lime, mixed up with a weak solution of water-glass, and applied as a whitewash to surfaces, was not washed off by sponging with water, and that common whitewash, laid on in the usual manner with size, was rendered adhesive when washed over with water-glass.—3. The *Stereochrome of Fuchs*. The formation of an insoluble cement by means of the water-glass, whenever the carbonic acid of the atmosphere acts on this substance, or whenever it is brought in contact with a lime-salt, has been applied by Fuchs to the process of fresco secco, which thus becomes invested with the capability of receiving and perpetuating works of the highest artistic character, and which may be executed on a vast scale. The stereochrome has been adopted by Kaulbach in decorating the interior of one of the national edifices at Berlin. These decorations consist of historical pictures, 21 feet in height and 24½ in width, single colossal figures, friezes, arabesques, chiaroscuro, &c. On the effect of the three finished, it has been remarked that they have all the brilliancy and vigour of oil paintings, while there is the absence of that dazzling confusion which new oil paintings are apt to present, unless they are viewed in one direction, which the spectator has to seek for. Mr. A. Church has suggested that if the surface of oolitic stones (such as Caen-stone) is found to be protected by the process, it might be used, as a natural *intonaco*, to receive coloured designs, &c. for exterior decorations; the painting would then be cemented to the stone by the action of the

water-glass. Mr. Church has also executed designs of leaves on a sort of terra-cotta, prepared from a variety of Wey's silica rock, consisting of 75 parts clay and 25 of soluble silica. This surface, after being hardened by heat, is adapted for receiving colours, and for retaining them after silication.

SYRO-EGYPTIAN.—April 11.—T. Wright, Esq. in the chair.—Mr. H. Henne was elected a member.—A communication was made by Mr. F. Hetley, regarding some stamped terra-cottas found by him among the ruins of Palmyra, and specimens of which, as well as an enlarged drawing, were exhibited to the Society. The reliefs represented two personages, apparently male and female, seated on a sofa like a Roman bacinium, and both wearing head-dresses not unlike some modern Asiatic crowns. Others represented the busts of the same personages.—A paper was read by Dr. William Camps, 'On the Intellectual Character and Habits of the Arabians, as for the most part displayed in the *Makamat* of Al Hariri.'

INSTITUTE OF ACTUARIES.—April 24.—John Finlaison, Esq., President, in the chair.—'On a Mode of approximating to the Value of Deferred and other Annuities when payable half-yearly and quarterly,' by Holmes Ivory, Esq., V.P.—After alluding to the methods of approximation adopted by Dr. Price, Morgan, Baily, and others, in the case of immediate Annuities, the author drew attention to the necessity existing for certain modifications of the rules laid down by those writers where Annuities were either temporary, deferred, or contingent, and proceeded to point out some simple but ingenious methods by which a close approximation to the values in such cases could be arrived at. These for the most part were based upon the assumption that the value of an Annuity to be entered upon at the end of  $n + \frac{1}{m}$  years was a mean very nearly between the value of an Annuity to be entered on at the end of  $n$  years and of one to be entered on at the end of  $n + \frac{2}{m}$  years, an assumption evidently the more correct in proportion as the intervals diminished.

In this way it was shown that since  $\frac{A_n + A_{n-1}}{2}$  would represent very nearly the value of an Annuity of 1l. deferred  $n - \frac{1}{2}$  years, and that  $A_n$  was the value of an Annuity, the first payment of which was to be made at the end of the year after the expiration of  $n$  years, it followed that half the sum of these two quantities, or  $\frac{A_n + A_{n-1}}{2}$ , would express very closely the value of an Annuity deferred  $n$  years and payable half-yearly. Reasoning in the same manner, the value of an Annuity deferred  $n$  years and payable quarterly, was shown to be  $\frac{5A_n + 3A_{n-1}}{8}$ , and so on for less intervals. Applying the like principles to the case of temporary Annuities, it followed that the value of an Annuity for  $n$  years payable half-yearly, would be very nearly  $\frac{3A_n + 1 + A_{n-1}}{4}$ , and for the same term payable quarterly  $\frac{5A_n + 3(1 + A_{n-1})}{8}$ .

—The author then proceeded to discuss the corrections necessary in the case of contingent reversionary Annuities, and showed that when intended to be payable by instalments a certain deduction must be made from the value when payable annually. Thus, a near approximation to the value of a contingent reversionary Annuity on the life of A, to be entered upon at death of B, and to be then payable half-yearly, would be given by the expression  $A - AB - \frac{BA}{4}$ , the quantity to be deducted, becoming less as the instalments of the reversionary Annuity become more frequent.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Horticultural, 1.—Anniversary.  
— Entomological, &  
Royal Institution, 2.—Annual Meeting.

Tues. Linnean, &  
— Institution of Civil Engineers, &  
— Royal Institution, 3.—'On some Phenomena of Heat,' by Prof. Tyndall.  
Wed. Geological, &—'On the Geology of some Parts of North Wales,' by Prof. Sedgwick.—'On some intrusive Igneous Rocks at Cawndor Bay, near Plymouth,' by Mr. Horne.—'On some Fossil Insects,' by Mr. Westwood.  
— Ethnological, &—'Journey through the Rhodian Alps in 1833,' by Dr. Freund.—'Venerabilities of the Penantyr North and South of the Humber,' by Mr. C. Beckett.  
— Society of Arts, &—'On the Decimisation of Coins and Accounts,' by Mr. Miller.  
Thurs. Zoological, &—General.  
— Antiquaries, &  
— Royal, &  
— Royal Institution, 3.—'On Botany,' by Mr. Masters.  
Fri. Archaeological, &  
— Botanical, &  
— Royal Institution, &—'On the Manufacture of Iron,' by Dr. Noad.  
Sat. Asiatic, &—'On the Properties of the Productions of Coccinea Lacca,' by Major-General Briggs.  
— Royal Institution, &—'Observations on Mental Education,' by Prof. Faraday.

#### FINE ARTS

##### SOCIETY OF PAINTERS IN WATER COLOURS.

BETWEEN the painters who use water and those who use oil, there seems now almost an amalgamation effected. There are many young oil-painters who stain their canvas with mere transparent washes of oil, and there are many young painters in water who use body-colour in a bolder impasto than their rivals. The one party voluntarily deprive themselves of one great advantage of their material for the sake of facility and brightness; the other, more ambitious and more successful, have enriched themselves by the acquisition of their rivals' leavings. Several Landscapes exhibited this year in this excellent and interesting Exhibition, have all the golden luminousness of oil. Many of the sketches in the Suffolk Street Gallery approach the fineness and neutral pallor of water. This confusion of purpose and waste of means remind us of the combat of the demons in Dante, where each devours his rival and assumes his form, for water now threatens to become oil and oil water, and the paint that the one throws off as an incumbrance the other instantly claps on his paper as a prize.

Messrs. Copley Fielding, Branwhite, Cox, Fripp and Richardson are very prolific in their landscapes. We have Mr. Lewis, who paints as if with needles, and Mr. Cox, who slobbers on his breezy views with modified sponges. Mr. Gilbert, sketchy and etchy, treating paper with all the facile elegance with which he hatches wood; and Mr. Stephanhoff, vague and coarse, with his flights of pinky cupids choking up the air, and quite destroying all ventilation in what he is pleased to call his *Bower of Bliss*. From the landscapes by lesser names than those we have given above, it would seem easier to give a fresh natural effect of nature in water than in oil, but more difficult for a weak eye for colour to escape vapid greens and insipid purples in the former material than the latter. A feeble colourist in oil is as often too warm as too cold, as often hot and sticky as tame and true, but coldness seems the prevailing fault of a second-rate water-colour painter. There seems, too, quite as much tendency to carelessness as in oil,—and while there are one or two Pre-Raphaelite pictures picked out with second-sight potency, there are paintings apparently produced by washing three dirty palettes with a sponge, and then passing the same useful marine production over a harmless sheet of paper. The figure and genre pictures, on the whole, present more progress than even the landscapes; and while Mr. Cox raises the wind as fast as ever with his breezy heathens and rainy skies, and Mr. Copley Fielding is vaporous and atmospheric as usual, Mr. Haghe gives us two magnificent sketches of Highland scenes, broad and grand, and admirable both for composition and chiar-oscuro, such as seem to carry on this almost new and peculiar English art some steps further into the region of the possible. For the first time, two great figure-pieces claim our attention, while on either side Mr. Gilbert and Mr. Topham challenge attention with even the "blue crystal" of Mr. Richardson's Italian seas, or the leafy interwoven nooks where Mr. Branwhite loves to see the earth growing "one emerald."

Mr. Carl Haag has surpassed himself, if not most of his predecessors, in his two companion pictures, both, we believe, painted for Her Majesty and Prince Albert,—*Morning in the High-*



lands—the Royal Family ascending *Lochnagar* (No. 83), and *Evening at Balmoral Castle—the Stags brought Home* (201). In the latter picture, the Queen, the Prince and the Royal children, attended by gillies holding dogs, stalkers, and old Highlanders are mounted on ponies, struggling up round the crags of Byron's favourite mountain, down whose broad steep the flowers of the heather are streaming like purple wine down the hills at the vintage; the full daylight effect, the vaporous abysses in the distance, the little torrent dwindled to a silver thread in summer, are only equalled by the graceful yet bold drawing, the bold blocking out of light and shade, and the admirable composition. The faces are not very highly studied, but yet are truthful and appropriate in expression. The richness of colour and its lucidity carry this painting into a region quite distinct from all the indefinite blurrings that were called water-colour drawings in the days of our fathers. The second picture represents the evening of the same day:—the channemen are unstrapping the deer that the Prince and his men shot in the morning, and have flung them down before a door of the Palace, from which the Queen, holding the Prince of Wales by the hand, has been summoned to see the spoil. Prince Albert, whose attitude is noble and manly, is pointing to a particular buck, which he holds by the horn. Behind the Queen is the Duchess of Sutherland, and two ladies of the Court; on either side of the windows, lit from within, stand gentlemen of the Court. On one hand a Highlander is lifting a deer from the pony, and in the centre stands an attendant holding a bundle of burning pine-staves, whose strong glow of light struggles with the full blue moonlight, whose pale shadows contrast with those crimsoned by the flame. A third light, that of the drawing-room, blends with these two, while the whole picture is bathed in a golden universal tone, very beautiful, but we think more resembling that of lamplight than the lurid fitful catching spurts produced by torches. For sin, however, in so beautiful an aspect, we confess to having some sympathy, and prefer an artistic falsehood to a disgusting truth. The light and shade is daring in the extreme, statuesque and firm, and the drawing very perfect. The whole picture has a regal air about it, and is fit for any palace in Christendom. The only flaw that we could observe was a speckled patch, probably truthful, but rather destructive of breadth, in the foreground of the morning picture.

Mr. John Gilbert is clever and *agacant* as ever, versatile, picturesque, happy in his contrasts and successful in his subjects, handling brush and pencil with a facility delightful to his spectators, but very dangerous to himself. His pictures are always brilliant suggestions of ready-witted fertility, but the perfect product and possibility of his cultivated and artistic mind we never hope to have. If he can balance two heads, match two colours, carry through a tone, sketch a place he has never seen, he is satisfied; and one who does so well without model will find difficulty in allowing himself time to observe nature, and will be too proud to bind himself in partnership when he has once thriven on his own responsibility. His most interesting picture is *Hudibras and Ralpho in the Stocks* (18); the most clever and full of subject, the *Drug Bazaar, Constantinople* (34); the most admirable in richness of tone, *A Turkish Water-Carrier* (187); the most conventional *The Rosary* (6). The 'Hudibras' is cold in tone for Mr. Gilbert's usual colour: the heads are very well contrasted; the flesh of the old man fresh and tender, and that of the squire yellow and leathery. The face of the buxom widow is scarcely enough studied, but the King Charles's spaniel and the lurching vagabond cur are very happy, and nothing could be better than the contemptuous indifference of the ladies' groom. The 'Drug Bazaar' is full of life and animation, and the effect of light very happy; the detail delicate, and the breadth perfectly maintained.

Mr. Topham favours us with many sketches of Spanish life, good in colour, but not glowing or full of the climate. His objective painting is rather negligent, more from indifference than inability, and neither his expression nor objectivity are carried to their ultimatum. These times of

ours want all a man's earnestness, and we cannot say to Mr. Topham as Lavater said prophetically to Fuseli, "Do only half you can do." His *Fortune Telling in Andalusia* (26) is his best; but we are constantly looking behind his frames to see if the finished picture is hidden there, and are dissatisfied with a sketch which seems only half of what the artist can do. The peasant girl is very pretty and graceful, and all the faces are well intentioned, were there not an old proverb, coarse but true, that "near doesn't count."

The same accusation must be brought against Mr. F. Taylor, whose paintings are clever and imaginative. His *Festival of the Popenjay* (44) is meagre in thought and seems only half of a good thing; the faces are scarcely more than hints, and are rarely characteristic. Mr. H. P. Riviere treats Irish peasant subjects in a Cockney way, and his Pats have not got the brogue at all.

Mr. Lewis is the Pre-Raphaelite of the Gallery, and is hard in his outlines. His Italian peasants look as if they had got, as the Irishman said, "quite blue mouldy for want of a bating." His Eastern scenes are Oriental, but not hot; his Italian women are poor, bleached, washed-out representatives of the bronzed beauties of the South. Yet are his pictures clever, well grouped and generally well drawn, wonderful in detail and delicate in touch. No labour is spared, and the very errors are rather those of mistaken ability than inability. His *Halt in the Desert* (248), *Camels and Bedouins, Desert of the Red Sea* (305) and *Roman Peasants at the Entrance to a Shrine* (341) are alike admirable, for a pen-and-ink-drawing sort of Art. His texture is generally very gritty and meagre.

Mr. Copley Fielding proves his industry and versatility of mind by a flock of admirable landscapes. His *Langdale Pike, near Ambleside, Westmoreland* (10), *Folkstone Cliffs* (19), *View looking over Menteith to the Islands* (30), *View over the Clyde from near Greenock* (39), *Views in the South Downs* (60), (63), and (128), *Ben Nevis seen over Loch Eil* (67), *Glen Lochy at the Head of Loch Tay* (80), *Goodrich Castle, Herefordshire* (143), *Scarborough, Yorkshire* (130), *Snowdon, from Capel Cwrig* (138), *View of Ben Venue from the Trossachs* (139), *Scene near Inveroran, West Highlands* (140), &c., are all excellent in atmospheric effect, and in admirably preserved and graduated distances. The skies are rich in cloudy depths; and instead of mere rainy washings, as full of variety and mottled tonings as the land. His trees are not much elaborated, nor his foregrounds very bold; but every touch in both seems to aid the feeling of the hour and day, and to be true to climate and situation. His 'Scarborough' is most beautiful in its effects; but is less poetical than Mr. Smith's. In the latter picture, the town, bright and sunny, opens like a vision between the dark cliffs on either side; and beyond, is the strong sea, that drifts restlessly its transparent tawny crests in the foreground. For distance, though less picturesque, may be noted his 'View near Stirling,' looking from Menteith over the low country to Ben Ledi, with Ben Venue blue in the distance.

Mr. C. Branwhite is more than usually successful. We have seldom seen anything so good from him as his *Scene on the River Conway, North Wales* (16). The water is turned to sapphire by the sky it environs, and melting into green, dusky depths where the trees cast their reflections. The leafy, vibrating foliage, admirable for contrast and lightness, and the purple rocks of the foreground, make a picture truthful, not merely as to the form and colour, but also as to the poetry and associations of the scene.—More startling than this calm scene, in its purpled snow and broken ice, is *Winter, Sunset* (38), remarkable for the frosty red in the horizon, and the church tower growing dim in the twilight. In certain effects this picture has scarcely been surpassed.

Mr. Richardson is as glowing as ever in his Italian scenes. *Vale St. Nicolia, on the Range of Mount Rosa* (14) is grand in its mountain range and firm richly-coloured figures.—*Sorrento, from the Capo di Monte* (25) is gorgeous in its daring azures and its powerful contrasts of colour. Under our own rainy skies, such splendour appears a thing of fable rather than reality.—Mr. W. C.

Smith has some very commendable pictures. His *Bay of Uri, Lake Lucerne* (61) is excellent, from the well-maintained balance of the light and shade of every part, as well as from the intrinsic beauty of the scene. The water is rather wanting in breadth, and somewhat timid in treatment.—Mr. E. Duncan is glowing and luminous in his *Vaicking Harvest, Guernsey* (40),—and deceives the eye with the semblance of oil.—Mr. W. Evans is fully equal to himself; but is less happy in his subjects than he was last year. His sketch in Glen Tilt is beyond the ordinary power of an amateur; but is rather cold and dull.—Mr. Alfred Fripp in his *Capri* (72) is hard and marbly. It is difficult at first to distinguish rock from cloud; and there is a want of air and distance.—Mr. Naftel in his *Stones of the Lym* (118) is clever; but there is a want of finish and of loving labour, which is particularly necessary where the colour is necessarily monotonous.—Mr. J. Nash is as lucid and firm in touch as ever. His *Abbaye St. Arnould, Rouen* (188) is less picturesque than Prout, because more architectural, measured, and definite. We have no crumbling stone or weather stains; and there is more of the engineer draughtsman about Mr. Nash; and everything looks newer, harder, and more glossy. He is unduly fond of a certain bronze colour, which grows tiresome on repetition.

Mr. W. Hunt's *Fruit, &c.* (273) is no perceptible advance:—in fact, it is difficult to imagine more exquisite enamelled finish, or more attention to local colour and detail.—Mr. Dodgson is clever, but careless. His best work, *Sunny Hours* (176), is a dissolving view that seems to fade as you look; and yet attracts, from a certain ill-used talent, which will not do its best.—Mr. John Callow is very natural in his sea effects. Messrs. Gastineau and Fripp are well deserving notice.—and Miss M. Gillies's *Mourners* (182) has much earnest feeling in the upturned faces.

#### EXHIBITION OF FRENCH PAINTINGS.

THE first annual Exhibition of French Paintings opens to-day, at the Gallery, 121, Pall Mall, under the auspices of several English lovers of Art, amongst whom Messrs. Stanfield and Macleise occupy a prominent place. It consists of a small, but choice collection of modern pictures by living French artists.

The two places of honour are occupied by Messrs. Vernet and Scheffer. The masterly facility and picturesque richness of the former is conspicuous in his *Chase of the Mouflon*, an Algerine scene, powerfully painted, and in his freshest and best manner. The moufflon, a sort of large chamois, is bounding over a rock, in front of the spectator, and close upon it press two hunters, one a gorgeously attired Arab, and the other a Nubian attendant. The matchlock of the former is already up to his shoulder, ready to bid fire and lead do his errand. Nothing can be fuller of motion, more spirited, or more vigorous; but the handling of the grey horses and of the moufflon is less daring than Landseer's finest efforts; the texture is thin, and the colour rather opaque. It has been already exhibited at the Palace by the Queen's particular wish.—Equalling Vernet in a very different walk of Art comes Scheffer, with one of his most graceful, solemn, and poetical works, *Francesca da Rimini*. All the pathos of this, the sweetest and most tender love story, the briefest ever penned, was in Scheffer's mind when he painted the tear-drops, lying scattered over that lovely pallid cheek, like cold dew-drops shook from a lily. The flesh is very Correggese in treatment, and free from the usual umbry dusky-ness of the French school;—the faces are beautiful, and of a beauty well contrasted;—the figures of Dante and Virgil, in the background, being admirably toned down to the pale cast of thought that surrounds the whole. There are here, also, several smaller works by the same artist, full of religious feeling, and sombre without being heavy. *The Dead Christ and Conversion of St. Augustine* are intense in feeling, but feeble in the modelling and general mechanism. Paul de la Roche has a good copy of his fresco, from the hemicycle of the *Ecole des Beaux Arts*, representing Phidias, Ictinus, and Apelles sitting as judges, surrounded by the

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artists of all ages, while before them kneels the genius of Art with wreaths ready to distribute. The drawing of the figures is correct and severely classical,—the faces, nearly all portraits, are very admirable in expression.—Biard, the humourist, sends a gigantic caricature of Gulliver in the cornfield in Brobdingnag, groping about among poppies two feet in circumference, with dragon-flies, three times as large as life, buzzing about his ears, while the huge hand of the reaper is descending upon him through the corn-stalks, each as big as small bamboos. He has also several other small pieces of humour.—M. Muller has treated *The Prodigal Son* in a modern way, dressing him in a sort of Gil Blas manner, seating him between two mistresses, who, while they fondle him, keep an eye on his purse, into which one of them has already slipped her finger. The texture is streaky and disagreeable.—*The Widow's Mite*, by Dubouff, is boldly painted, but dull and heavy in tone.—One of the curiosities of the Exhibition is a landscape with cattle, by a lady, Mdlle. Rosa Bonheur,—probably one of the most powerful paintings every produced by a female hand. A drove of dark buffalo-like oxen are passing over a dreary moor in Brittany, under the charge of a herdsman mounted on a white horse. The *chiar-oscuro* is boldly conceived.—The best head exhibited is *A Pink Domino*, by M. Besume, very pleasing in colour and in effect.—The flowers of M. Greenland are light and graceful, and very fresh, though not very rich in colour.—M. Guet sends *The Departure of the Apostles at the Foot of the Cross*, an academical and well-drawn picture, but black and heavy in tone.—The best *pastels* are by M. Brochard. His *Daphne and Chloe* is admirable for its warm tone and the beauty and innocence of the faces.—M. Jadin's landscapes are poetical in feeling, fine in colour, and full of judicious detail.—M. Hoguet's *Windmill* is pure and careful, and shows much study of the Dutch masters.—*A Portrait of the French Emperor*, and other works of less eminent men than those whose names we have given, constitute a very good Exhibition.

## ON ENGRAVINGS.

SOME would be led to imagine from the desultory exhibition of engravings that there was an interest in them apart from their reproduction of artistic design. This, which can only occur in the limited sense of grapho-mania, or intense connoisseurship of incised lines and effects, is as nothing to the ordinary mind, which only receives pleasure from engraving in proportion to its faithful and striking presentation of the original pictorial tale on which depends its interest as a separate work of Art. Its special attractions are corollaries of and supplementary to a work which it only partially professes to translate. Any excellence exhibited in engraving which does not minister immediately to its pictorial quality, belongs to that region of endeavour which has only the technically learned for appreciators; whereas those which bear directly upon the exaltation of the design are felt by all in the proportions of their knowledge in Art.

Engraving cannot improve painting, although an engraving may improve upon a particular picture. If we suppose each to be perfect in its sphere, the translation into black and white can only be a part copy by a toilsome process, where uniform texture of surface has an equal mixture of advantage and disadvantage. If this uniformity on the one hand allows the eye to glide serenely over the work, on the other it destroys that variety which gives intensity to individual parts. It is true that none of the surface failings of the painter are visible; the starved or slightly streaked shadow betraying the canvas texture, the grossly loaded light, the filmy grey, the brown, yellow or horny local tints, the contour outlined incontinently with a staring or feeble tone,—in fact, all the errors of weak or reckless execution are subdued by the uniform process of the engraver. But these have their counterparts in engraving:—the rotten surface, the infirm or gross line, too acutely cut or inharmoniously thrown, the smoky shadow or trenchant light, or suffused local tone, the unaided sky or

crackling foreground, or rampant accessories. The sins of colour being translated into the language of the graver by tone and texture, all the painter's errors may be reported in engraving. Thus, then, there is really no peculiar excellence in engraving which shall make it a thing by itself to be considered irrespective of its faithful reportership, to be thrust before the public eye by the unlightened craving of the engraver or the blind speculation of the publisher.

It is easily understood that the lovers of animals may delight in transcripts of their favourites, or that the world at large may find pleasure in beholding the graceful forms and agreeable colours of noble beasts. But wherefore speculation should run upon the perpetuation and multiplication, in black and white, of a coloured work representing three horses' heads drinking, about to drink, or having drunk, we are at a loss to conceive. It may be said that people are fond of animals; if so, let them gaze upon them wherever they may be found.

Ample justice should be done to English engravers, who, if they have been shakled somewhat with the restrictive laws of their craft, have boldly met the difficulties and triumphed. But what shall we say to the publishers who have cast bewilderment loose upon the confiding public in the shape of a score of deterring invitations of proofs on this and that paper, before or after the letter, in skeleton letter, in black letter, artist's proofs, &c. ? Cupidity may multiply this perversion of the language of distinction and attraction until the most contemptible trifles are made legitimate sources of speculation and profit. It is losing sight of the broad love of Art, and basing patronage upon the love of distinction. He who possesses a print must sit down crushed by the aristocratic possessor of a proof, and he again be consigned to despair by the sovereign owner of a first proof on the largest paper in the world, before even the title to be engraved was conceived by the fertile mind of the public-pulse-speculator—the royal publisher. These modes of giving adventitious interest to the objects of speculation may be considered, by minds used to the wiles of competition, as pardonable dexterities and innocent appeals to public credulity and vanity. No opinion can be offered by the advocate of high themes and national credit upon dextrous manoeuvres and individual advantages. We are simply working out the reasons why works of a fine character are seldom engraved in England, and wherefore prices are so enhanced by worthless expletives as to preclude the possibility of the humbler classes participating in this benefit of an interesting branch of the Fine Arts. When the publisher grumbles at the expense of copyright, he complains of that which the theatrical bookseller ungrudgingly allows. The artist of a high work is seldom paid for his picture an adequate price, and the tax levied on the public in the shape of copyright is but the completion of the payment due to a meritorious performance. But, as the current runs, the more fashionable the picture,—that is, the more exclusive it is, either adapted to a coterie or a nation, the higher the price of the copyright. We believe we may affirm that the 'Wellington Banquet' enjoys the distinction of having obtained the highest, and none will say that above twelve hundred pounds was not fully equal to the copyright value of some very noble historical picture. We feel confident that no publisher would give this sum for an abstract work of Art; nor is he to be blamed, seeing that the English care very little for the patronage of painting, sculpture, or engraving in their higher branches.

The fault of a low state of Art reverts, then, to the tastelessness of the Anglo-Saxon race—a race bewildered by the lavish encomiums upon its greatness, as though that eternal, unvarying type of the unattainable aspiration had its cradle in rapid steam-engines, victorious fleets, unconquerable legions, and advertised charity. We have already pointed out the petty social vanities which operate so powerfully against permitting Art to be the bequest of genius to the mass of mankind; but we have a far more stubborn task

in convincing the English mind that in its pursuit of manliness it runs the risk of neglecting refinement. How few amongst us cultivate language as the exquisite instrument of the emotions and thoughts! We make life a hurried pursuit, and expression a telegraphic communication. The best wish is a curt offer, and sympathy a time bargain. We catch up low conventionalism, and try rather to assimilate ourselves to the inferior standard, by which we may become popular, than to raise our hearers by fresh and valuable originalities.

To such minds, therefore, the eclecticism of Art is an affectation of the sublime and beautiful. Ancient themes are obsolete, abstract ones are inconceivable: the clamour of the day is for the new, forgetful that if the new, as it is called, were represented by the tones of the highest aspiration it would fall on heedless ears. Without desiring to cultivate the morbid sentimentality which can permeate its nature with florid melancholy, or lose all sense of time and duties in imagination's attractions, it may still be desirable to awaken that lively sensibility which can distil the true and beautiful from the forms and meanings of all things, and obtain such power over the vagrant perceptions as to be enabled to dwell emphatically upon the object and subject of scrutiny.

Baltic and Spanish Main, two excellent merchants, patronize (as they call it) the Art-Union, paying their subscriptions with undoubted patriotism, bleeding (as we say in 185—) for the good of their country's Arts. Could we not by a little gentle pleading urge them to consider that they really do, or ought to, profit by their patronage so much that in the guise of that virtue their actions become dubious; or is it that they never for five minutes together tried to understand the nature of their purchase? Have they ever dreamed of the mute eloquence of these "commonplace things," "which one meets with in every other house"? Have they ever ransacked their own depths so as truly to know what is in them and what they can add to and abstract from a suggestive work of Art? Have they ever sought the meaning of a pictured thing with half the zeal which they have devoted to an unrewarding trade bargain or the treacherous merits of an apocryphal pipe of port? We could, perhaps, point out reasons why the will is clogged in honest Baltic and Spanish Main; but we are not licensed to preach against Mammon or the flesh-pots of Egypt. We may say that if the gentle maid Contemplation, sitting in the Empyrean of her starry realm, gazing upon the beautiful forms of abstraction, were to be wooed a little more earnestly she would lend a less coy ear to the muttered minute guns of these cold suitors. "My dear," says Baltic, "here is another Art-Union. Tell Phillips to get it framed and glazed and put up."—"Upon my word, George," says the lady, "you really do so cumber up the place with these useless nicknacks that not an inch of the new paper of my drawing-room will shortly be seen."

What English Lady can lay her hand upon her heart and not utter a verdict in favour of "the new paper"? Prints in albums may lie upon the table because they are handsomely bound, but if Raffaele's 'Apostles,' in the honest woodcuts, with a "seedy" cover, were to show their ancient faces they would be consigned to the housekeeper's closet to edify the butler and John upon "the cut of ancient guys."

Thus it is that finery, born of conceit, and ignorance, wrapped in indifference, go strongly on to stem the march of improvement, whilst the haste and improvidence of trifling recreation combine to stamp intellectuality as a bore and true refinement as an affectation. Nor is our indifference to the true qualities of Art shown alone in neglect. Our fosterage carries with it something equally baneful, since we are ever clinging to pleasures derived from surface, heedless of those qualities of Art which are totally independent of it. One man would fain persuade you that the merit of an historical picture is enhanced by the impression of the engraving on India paper; another, that the grey ink of one period, or the brown of another, is invaluable in conveying the feeling of a master. None denies the tone procurable by this or that

device, or that a clear print has an advantage over a clogged one; but none, likewise, will venture to assert that the essential soul of the pictorial drama derives valuable lustre from daintiness of modes or delicacy of tints. If in the faint, but faithful, old masterly prints of earlier times we glean the power of conception, vigour of execution, and principle of effect, which distinguish the picture, he must have a Sybaritic eye who sighs for more melting tones, more richness of effect, than is due in a work professing to be a free translation, not a counterpart of the original picture. If this can only be obtained by such an increase in the price of the print as to put it beyond the reach of moderate incomes, the supererogatory excellence is to be regretted. Prints to be teachers must become household leaves. L.

### MUSIC AND THE DRAMA

MISS GUSELDA ARCHER, Pupil of Mr. Aspull, has the honour to announce, that her FIRST SOIRÉE MUSICALE will take place at the Hanover Square Rooms on WEDNESDAY, 10th of May, 1854. Vocalists: Miss Dolby, Miss Smith, Miss Adams, Miss Binkes, Mr. Frank Budda, Herr K. de Becker, and the Misses Brougham; Harp, Mr. Frederick Chatterton; Violin, Herr Janus; Violoncello, M. Paque; Pianoforte, Miss Guselda Archer. Conductor, Mr. Aspull.—Reserved Seats, 10s. 6d.; Single Tickets, 7s.; Family Tickets, to admit Four, One Guinea. To be had at the Music Warehouses, and of Miss Archer, 431, Oxford Street.

MR. AGUILAR respectfully announces that his ORCHESTRAL CONCERT will take place at the Hanover Square Rooms on THURSDAY MORNING, May 11. Vocalists—Madame Hermine Buderodt (from the Berlin Opera), Mlle. Marie Sedatzek (from Vienna), Miss Mesent, Herr Reichart and Herr Fornes. Violin, Herr Ernst; Pianoforte, Mr. Aguilar; Accompanist, Mr. Brinley Richards. The London Orchestra, under the direction of Mr. Frank Mori, will perform among other pieces Mr. Aguilar's Concert Overture 'Alphée', also his new Symphony and the Overture to his MS. Opera.—Tickets, 7s.; to be had at all the principal Music Publishers, and of Mr. Aguilar, 68, Upper Norton Street, Portland Road.

### NEW PUBLICATIONS.

*Marche aux Flambeaux* di G. Meyerbeer, arranged by quatre Mains. Par E. Wolff. (Cramer & Co.)—In many points of view this pianoforte arrangement of the first of three Torch Dances, composed by M. Meyerbeer for Prussian court-wedding festivities, is noticeable. To begin,—we regret that one who presents himself to the public so sparingly as M. Meyerbeer should ever be bound to undertake tasks the interest of which is so special—not to say temporary. A long, slow *Polonaise*, to be performed by wind instruments while Knights and Ladies carrying torches pace a state apartment in solemn mazes, is written under too many arbitrary conditions to be available for many purposes besides that for which it was produced. The very monotony which adds to its character in its own time and place, makes it scantily acceptable if performed as a concert-piece, or in place of a theatrical overture. It is curious, again, to see how the mark of M. Meyerbeer is stamped on this composition. Everywhere else fragmentary by predilection,—fragmentary by necessity (else how is it that we have no good overture from his pen?)—he is flowing, continuous, sustained in his *ballad* music. The alternate recurrence and cessation of a dancing rhythm seem necessary to constrain and to set him free,—by rendering it impossible for him to seek out those perpetual changes, which in his other music are so apt to distract the attention and unsettle the interest of those with whom his style is unfamiliar.—Then, this "Torch Dance" is indefensibly M. Meyerbeer's in its rhythm. He has been hailed by many critics—M. Fétis heading the company—as a rich innovator in this department of music: we fancy the novelty less various than has been asserted. As regards this "Torch Dance," for instance, its peculiarities of form were intimated in the Court Minuet opening the last act of 'Les Huguenots,'—and again in the 'Pas de Redowa,' in the third act of 'Le Prophète.' Now, that the triple tempo—if used for the purposes of parade or measured movement—issuceptible of many modifications or subdivisions, has been proved by Chopin in his *Polonaises*,—and, more individually, by M. Berlioz in the 'Menuet des Follets,' in the third part of his 'Damnation de Faust.' In truth, the Prussian master might be brought in by verdict guilty of as many mannerisms, in this presumed field of discovery, as Rossini himself,—who, be-

cause he perfected an intoxicating *crescendo*, and certain irresistible forms of florid melody, so long sat under classical censure as a frivolous creature, who could do nothing else, and who, by a trick or two, had got the ear of the public.—We have no meaning by these distinctions to detract from the merit of "the man of our day,"—but simply to prevent praise from "staking itself on the wrong card," and thus making preparation for certain future recoil and under-valuation. That which is great in M. Meyerbeer will be found in this "Torch Dance," as in his more universal works: brilliancy of phrase—largeness of idea—ingenuity and contrast of decoration:—and this movement, as here reviewed, be it remembered, is no original composition,—but an arrangement by which we are precluded from forming any idea of the effects of sonority which, we doubt not, give to the work in its original form pomp, splendour, and character.

PHILHARMONIC SOCIETY.—In one of Dr. Moore's novels is to be found the angry gentleman who, unable to let his house, declared that "people should gain nothing by that," and, accordingly, raised the rent of it every year. This resolute person might have been selected for type and pattern by the Philharmonic Directory of 1854, since four concerts are now over, during which we have had but one real novelty.—We are perfectly aware that, by way of excuse for such supine proceedings, the Directors would appeal to that portentous personage, "the old subscriber,"—but then we may naturally ask whether moderately old, very old, or curiously old taste, is to decide the selections? Such phenomena exist as critics who, writing of the Philharmonic Concerts, recommend that Beethoven's Symphonies and *Concertos* should be shortened, because of their oppressive length,—as *dilettanti*, who wince and call for ear-cotton if the overtures to 'Leonora' and 'The Ruler of the Spirits' are wrought up with spirit,—as amateurs, who are affronted on hearing an *Allegro* go faster than their own moderate bows or placid fingers can play it. Which of these is to set the limit,—to choose the master,—to apportion the amount of orchestral brilliancy,—to act as metronome in settling the tempo?

To state our objection otherwise,—this determination on the part of the Philharmonic Directors to make of their entertainment an instrumental *Ancient Concert* is a novelty,—though not the one we desire. Time was when the timid and the tepid were subjected by the ruling powers to the gentle pressure of experiment in search of progress. It is this very Society now pleading precedent, classicity, and other goodly excuses, that gave to "that blatant Beethoven" (so the fossil amateur of 1816 may have styled him) a commission,—that opened its gates "to that wild Weber,"—that installed Mendelssohn, when he was merely a stripling composer, in its concert-bills. No one can represent us as among the destructives who regard every piece of ugliness hitherto unwritten as a new discovery,—while we demand that now, as heretofore, the recent instrumental music of Europe should, without prejudice to existing masterpieces, be introduced by one of the leading instrumental Societies of Europe. Our demand, too, is capable of being justified by immediate suggestions. Why (to specify) should not we have heard more of Herr Gade's music this spring, remembering how favourably, last year, his Symphony was received?—Then, as regards recognized masters who are becoming "ancients," how does the Philharmonic Directory fulfil its mission by standing still—instead of going backwards?—A sight of the Leipzig edition of Cherubini's scores, the other evening, reminds us to ask why we are never to hear his overtures to 'Elise,' to 'L'Hôtelier Portugaise,' to 'Ali Baba,' to 'Les Abencerrages,' at the Philharmonic Concerts? Nay, why have Beethoven's triple *Concerto* and his simpler pianoforte *Concerto* in B flat never been played during the last twenty years at these Concerts? Inquiries and examples like the above could be multiplied *ad infinitum*;—it could be shown, too, how, by only a very moderate alertness and vigilance, the subscribers by tradition could feast their

fill, while the new comers might have something "to have or to leave." But enough is said for the moment,—the more, since from all appearances it is not said for the last time.

The novelty of Monday evening was a Symphony by Herr Rosenhan:—why chosen, when so few novelties seem to come to a hearing, it is not easy to divine,—since at best it can be called a school work, in the larger part of which not very fresh ideas are carefully rather than originally treated. The sowness of the key—F minor—is of itself a disqualification and drawback:—but the theme of the slow movement is tuneable. The last *allegro*, though bordering on the *bizarre* in the working of its themes, pleases us the best, since there orchestral contrast is produced, not without ingenuity.—The reading and rendering of this long and complicated work were in the highest degree creditable to the Philharmonic orchestra. The rest of the concert, for those who prefer favourite music, was interesting and excellently performed. Herr Molique's violin *Concerto* in a minor, with its elegant slow movement and quaint *rondo* played by its composer, was cordially relished. Signor Belletti's singing of the well-worn 'Vedro ment' io sospiro' (from 'Figaro') well merited its *encore*. Madame Novello did her best with the noble temple scene from Gluck's 'Alceste,' and her voice is in its prime. But the music is above her powers of poetical conception; and were it ever so poetically declaimed, much of its effect must be lost in the orchestra. Moreover, the pieces given were two airs, without their connecting link,—so that the heaviness of a monotony not belonging to the composition was added to a scene by its nature too severely dramatic to bear the slightest extra solemnity or length.

MUSICAL UNION.—Mr. Ella's meetings for the season were excellently inaugurated, so far as the performance of Haydn's Quartett in D (Op. 70) and Beethoven's Second *Razumofsky* Quartett (the impassioned one in F minor) were concerned. Herr Ernst was first violin; of his supremacy in this capacity the *Athenæum* has nothing new to say—and well associated with him were Herr Goffrie, Mr. Hill, and Signor Piatti.—The performance of Mendelssohn's pianoforte Trio in D minor was nothing short of bad so far as the leading instrument was concerned. The tempo were broken without excuse—the reading was spiritless—and the passages were given without accent, neatness, or brilliancy.

MUSICAL AND DRAMATIC GOSSIP.—The prospectus of the Drury Lane Opera, which was issued on Monday, runs as follows:—The operas to be given during the season are, in German—Fidelio (Beethoven);—*Seraglio*, Don Giovanni, Zauberkolte (Mozart);—Huguenots, Il Prophete (Meyerbeer);—Der Freischütz, Oberon, Euryanthe (Weber);—Massaniello (Auber);—*Wassertrager* (Cherubini);—Der Vampyr (Lindpaintner). In Italian—*Iphigenia* (Gluck);—Semiramide (Rossini);—Ernani, Il Trovatore (Verdi);—Norma, Sonnambula, Puritani, I Capuletti e Montecchi (Bellini);—Lucresia Borgia Lucia di Lammermoor, Elisir d'Amore, Don Pasquale, Don Sebastian (Donizetti). The principal singers at present engaged for the execution of these works are, *Soprani*—Mesdames Caradori and Doria, Mlle. Sedlatzek, and Mesdames Rudersdorf and Köster (from the King's Theatre, Berlin); *Contralti*—Mlle. Vestvali and Miss Fanny Hudart; *Tenori*—Herr Reichart, Signor Pavesi, Herren Reer and Theodore Fornes; *Bassi Baritoni*—Herren Pischek and Pasque, and Mr. Hamilton Braham; *Bassi Profondi*—Signori Arnoldi and Gregorio, and Herr Fornes. To execute so many Italian operas as are contained in the above list the provision of Italian singers may strike others besides ourselves as meagre. On the other hand, there are to be three conductors—Herren Lindpaintner and Anschuez, and Dr. Wyde,—the last gentleman, so far as we are aware, being inexperienced in the preparation of theatrical music. In brief, the prospectus seems to us more random than well considered; and we wait with curiosity to see how far it can be worked out.—Another word of comment suggests itself. While we notice the odd



manner in which French operas are pressed into the German repertory, we must observe, too, that in this the managers of the Drury Lane Opera only follow the German fashion, which at home, too, is more polyglott than patriotic. How much this is the case may be gathered from a short synopsis, given by a contemporary, of recent performances at the leading musical theatres of Vienna. This is, as under.—

"At the German Opera, from June 11th, 1853, to March 31st, 1854, thirty-four operas have been performed. Six operas of Donizetti have been given thirty times; four by Flotow twenty-five times; three by Mozart twenty-one times; three by Meyerbeer forty-six times; three by Auber twenty times; three by Bellini ten times; two by Bolle fifteen times; two by Weber seven times; one by Beethoven, and one by Balfe eight times; one by Boieldieu, and one by Verdi nine times; one by Thomas, and one by Nicolai four times; one by Kreutzer three times; and one by Spontini twice."

For the present (to return to the immediate business of the hour) it must suffice us to state, that 'Lucrezia Borgia' was performed at Drury Lane on Monday, with Mr. Hamilton Braham as the Duke and Mdlle. Vestvali as Orsino. Of gentleman and lady we must speak on some future occasion.—The German season was to commence on Thursday with 'Der Frieschütz,' in which Herr Formes was to make his first appearance as Caspar.

'L'Elisir d'Amore' was given at the Royal Italian Opera on Tuesday. The early period at which we go to press makes it necessary to postpone the notice of Mdlle. Cruvelli's debut in 'Otello,' which was to take place the evening before last, till next week.

We are told that Madame Persiani, Mdlle. Albani, and Madame Castellani are all expected in London, with the intention of singing in Concerts.—Mr. Ella's 'Synoptical Analysis' of his Musical Union announces that M. Vieuxtemps intends coming to London in June. We perceive by the *Gazette Musicale* that M. Seveste, of the *Théâtre Lyrique* in Paris, intends to spend his "recess" in London: bringing with him his company, headed by Madame Marie Cabel.—M. Prudent is announced as about to arrive almost immediately.—The *Musical Transcript* announces that Herr Schallehn, who has been travelling to recruit for the brass band in course of formation for the new Crystal Palace, has engaged a German trumpeter, Herr Schreiber, who is spoken of as extraordinary on his own instrument, and as versatile as extraordinary.

In harmony with our remarks on the policy of our Philharmonic Directors for 1854, we note with pleasure that the *Quartett Association* is about to include in its opening entertainments two pieces of Chamber music unfamiliar to our Concert-goers—a *Pianoforte* Trio by Dr. Spohr, and a stringed Quartett by Dr. Schumann. Be these good or bad, the opportunity of ascertaining their merits marks the meeting as interesting.—We must commend the selection by the *Sacred Harmonic Society* last evening of Beethoven's grand 'Feet-Overture,' Op. 124, performed before his 'Missa Solennis.'

A Correspondent of the *Morning Post* a few days ago named Signor Ruta as a young composer whose opera, 'Lionilda,' produced lately at one of the theatres of Naples, contains pleasing melodies.—We note that Madame Parodi has been singing in Paris the part of *Malcolm* in 'La Donna del Lago.' If her self-knowledge have not arrived too late,—if her voice be not irremediably strained by the attempts to force it upwards, this lady may still do good service in the Italian theatre, especially now, when every *contralto* seems determined to quit her own voice for heights above its natural compass. We advert to Madame Parodi's experiment all the more hopefully, from recollecting that the real success obtained by her in London was in the part of *Stefano*, the sailor-boy in Halévy's 'La Tempesta.'

The world might well have hoped that "the great Wagner case" had been "gathered to its fathers and mothers,"—that the greed of Mdlle. Joanna's parent, his contempt of England, and the efforts of our rival London managers to secure the Berlin *Fides*, had been disposed of finally. But last Saturday's report of proceedings in the Court of Queen's Bench set forth that the plaintiff

has obtained the grant of a "rule calling on the defendant in Lumley v. Gye to show cause why a new trial should not be had," on grounds stated, &c. So that this last revival of 'La Prova' is "to run" for some months longer, it would seem. Meanwhile, the German newspapers announce that Mdlle. Wagner is giving last representations at Berlin,—some adding, before she comes to Paris and London,—while others assert that she will yield to the temptations of Brazilian managers;—which last are beginning to figure so magnificently in the musical journals as to indicate the opening of yet another market for singers.

The news of the week from Paris is not important. It is worth noticing, however, that neither patronage nor praise in private or in print,—that

All the King's horses, and all the King's men, failed to make a success for the new *Vestale* at the *Grand Opéra*, the work having quietly disappeared from the play-bills there. Mdlle. Rey, who seems to be an expressive rather than a brilliant singer, has made a successful debut at the *Opéra Comique*.—A slight musical piece, by M. Henrion, the well-known composer of romances, 'Une rencontre dans le Danube,' has just been produced at the *Théâtre Lyrique*. Handsome things, though somewhat ambiguous, are said by M. de la Fage, in the *Gazette Musicale*, concerning a *Requiem* by M. de Liguoro, of Naples, which has been twice performed in Paris during the spring. It is described as more solid than showy.—M. de Hartog, a Dutch composer, "has arrived in Paris," says the same journal, "to bring forward a marine symphony of his, entitled 'Land! Land!' This work, on a large scale, is composed for tenor voice, chorus, or orchestra, on a poem by MM. Augier and Barbier."

#### MISCELLANEA

*Postal Anomalies*.—If you want to send a periodical cheaply from Calcutta to Delhi, send it by London; it will be charged eightpence for the 8,000 miles home, and as much for the same distance back; while for the 800 miles direct it will be charged two rupees, or four shillings. The land carriage from Calcutta is the same in both cases, only in the cheaper one the periodical has the advantage of 16,000 miles sea voyage.—*Journal of Arts*.

*Solar Rings and Mock Suns*.—An interesting phenomenon commenced at 5:45 P.M. April 24, and lasted until 6:40. It consisted of a circle of light of 46° in diameter, which had the sun for its centre; three mock suns were situated on this circle, the one at the apex, and the others on the east and west horizontal level of the sun. These mock suns had long tails proceeding from them in a direction diametrically opposite to the true sun. A second ring (of which about 190° of the upper half was visible) of 90° in diameter, also having the sun for its centre, on which were two other similar mock suns, situated on the sun's horizontal level; and a third ring of 45° in diameter, the centre of which was situated at the apex of the first-mentioned ring, and the base of which passed through the true sun. The rings and the five mock suns were faintly tinged with prismatic colours. Cumuli clouds near the phenomenon. After sunset cloudless.—E. J. LOWE, Highfield-house Observatory.—*Times*.

*A Tunnel under the Ohio*.—In all the large towns on the Ohio and Mississippi rivers, there have been, at various times, discussions upon the subject of bridging those streams. But the great obstruction to river navigation created by bridges, unless they are built at a very great elevation and great expense, has prevented their erection in all the western towns except Wheeling. The question of bridging the Ohio has latterly been agitated in Cincinnati, in order to obtain a travelling communication with Covington, Kentucky. To obviate the inconvenience of such a course, a plan for an iron tunnel under the river has been submitted to the Common Council of Cincinnati. The inventor thus describes his project:—"It is proposed to use either wrought or cast iron. I propose to build a tube of iron of any desired dimensions, and

sink it in the bed of the river, in sections, as low as may be found practicable, by first dredging a channel deep enough to admit of the top being sunk below or even with the bed of the river, entirely avoiding the use of coffer-dams. There is no question about the practicability and superiority of iron tunnel over all other materials, besides being about 50 per cent. cheaper. I put the footway in the top of my arch, the arch being as near a parabolic curve as practicable, combining strength and cheapness. If it is proposed to lay down a railway through the tunnel, I would propose putting the track on the top of the arch, in place of the footway. I should not, in any event, recommend running locomotives through, but simply the cars, by atmospheric pressure, as has been done in other instances. This would dispense with the necessity of a footway, as passengers could go through very expeditiously by the cars. I also propose to make the approaches all of iron, as being cheaper and safer."

*A Literary Dog*.—There is a dog in Liverpool that visits all the newspaper offices every day. He generally honours our establishment with his first visit. For some hour or hour and a-half he reclines on the flags on one side of the doorway, eyeing the passers-by, and each person who enters. Then he rises, and proceeds to the next adjoining office, the *Standard*, where, having gone through the same observance, he repairs to the *Mercury*, and again renews his apparent penance. Thence he goes to the *Albion*, the *Journal*, and the *Times*, at each of which places he similarly spends about the same space of time, which completes his daily gyrations. It is surmised that he is the dog of some defunct newsmen.—*Liverpool Courier*.

*Paper Wonders*.—That man is grass is, of course, a solemn truth, solemnly received; but that nettles should be paper is a bit of news that will startle the millions. Nevertheless, the *Gardeners' Chronicle* declares that "nettles, and mallows in particular" make excellent paper. "The common stinging-nettle" has a splendid fibre, and in Germany has been made into first-class paper. At this very hour the world is so prosperous, so well-to-do and well dressed, that commerce cries in vain for rags to feed the paper-mills. And here are millions and millions of reams of the green material—the much-abused and long-neglected nettle—idly growing in our very ditches. Will not Mr. Gladstone look liberally, scientifically at this enormous waste of greenness—this dreadful sacrifice of vegetable power! The *Gardener* declares that the fine old English stinging-nettle possesses a fibre "scarcely inferior to hemp." Hear that, Nicholas; and tremble at the rod of nettles in store for the chastisement of Russian trade! The like cheering authority also assures us that the Spanish broom (*Spartium junceum*) makes first-rate paper: but this scientific fact, we doubt not, has long been known to Spanish statesmen; all Spanish bonds having been printed on broom paper, that they might be swept out of the Spanish memory as cleanly as possible. Be this as it may; let us as Britons rejoice in the possession of our never-failing crops of British nettles, ready to be converted into "first-class paper." And there is a hopeful moral, a comforting assurance in this discovery, that at length does justice to the scorned, abused, neglected, "common stinging-nettle." A thing growing in ditches; a wounding, irritating, wicked weed, stinging men, women, and children—it has still grown with a name for unmixt badness. And now, this thing of ditches shall be gathered, and steeped, and daintily manipulated, and come forth to the world, in its revealed self, the whitest, purest paper! Beauty that would squal at a touch of the saw-edged leaf of the "common stinging-nettle" calling it a cruel, odious thing—may now lay her hand upon the purified leaf—(its soul of whiteness and innocence evolved from its green, acrid body,)—and, tracing thereon gentlest thoughts for eager, happy eyes, may bless the common stinging-nettle. Let no man, undeservedly cast down and reviled, despair;—for even nettles—common stinging-nettles—are looking up. When will Mr. Gladstone permit Mr. Disraeli to address him on a note of "first-class paper," i.e. nettle-paper?—*Punch*.



**Discovery of Coins.**—A very extraordinary discovery was made by a labouring man in the neighbourhood of Coleraine the other day, while cleaning out a ditch. He found an urn containing 1,937 coins, together with 341 ounces of silver, in pieces of various sizes. The coins are Roman, in the most perfect state of preservation, of the most antique description, and what is very singular, no two coins appear to bear the same superscription. The silver is composed of a large number of weighty ingots and ornamental pieces, supposed to have been used on armour for horses. There are also several battle-axes, marked with Roman characters. The whole is now in the possession of Mr. James Gilmour, watchmaker, Coleraine, where they may be seen by any one curious in the science of numismatics.—*Coleraine Chronicle.*

**Music of the Esquimaux.**—The voices of the women are soft and feminine, and when singing with the men, are pitched an octave higher than theirs. They have most of them so far good ears, that in whatever key a song is commenced by one of them, the rest will always join in perfect unison. After singing for ten minutes, their key usually falls a full semitone; but few of them can catch the tune as played by an instrument, which makes it difficult with most of them to complete the uniting of the notes, for if they once leave off they are sure to recommence in some other key, though a flute or violin be playing at the time. There is not in any of their songs much variety, compass, or melody. Unharmonious as they may appear to musical ears, they are pleasing when sung in good time by a number of female voices. The most common is that in which the well-known Greenland chorus, 'Amna Aya,' commences the performance, and is introduced between each verse, constituting five-sixths of the whole song. When the words of the song are introduced, the notes rise a little for three or four bars, and then relapse again into the same hum-drum chorus as before, which, to do it justice, is well calculated to set the children to sleep. The words of the composition are as interminable as those of 'Chevy Chase,' for the women will go on singing them for nearly half an hour, and then leave off one by one—not with their story, but their breath exhausted. They have a song second in popularity to the preceding, varying from it very slightly in the tune, and accompanied by the same chorus, but with different words. That which ranks third in their esteem is the most tuneful of any of their melodies. The termination, which is abrupt and fanciful, is usually accompanied by a peculiar motion of the head, and an expression of archness in the countenance, which cannot be described by words. There is only one verse in the song, and that, from its commencing with the word 'pilletay,' is supposed to be a begging one. Of the meaning of their songs in general, from the imperfect knowledge of their language, little is accurately known. From the occasional introduction of the words 'sledge, canoe, spear,' and others of that class, it is conjectured that their own exploits, by sea and land, form the principal subjects. The men seldom sing, and probably consider it unmanly. If they sometimes commence, they generally leave the women to finish the ditty. Their province seems rather to invoke the muse of the women at the games.—*Musical Transcript.*

To CORRESPONDENTS.—An Officer going to the East—received.

\* \* \* Will the Correspondent who writes on the subject of Rural Post-Offices favour us with his address.

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**Erratum.**—P. 464, col. 2, l. 21, for "Wharnccliffe" read Kingston.

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